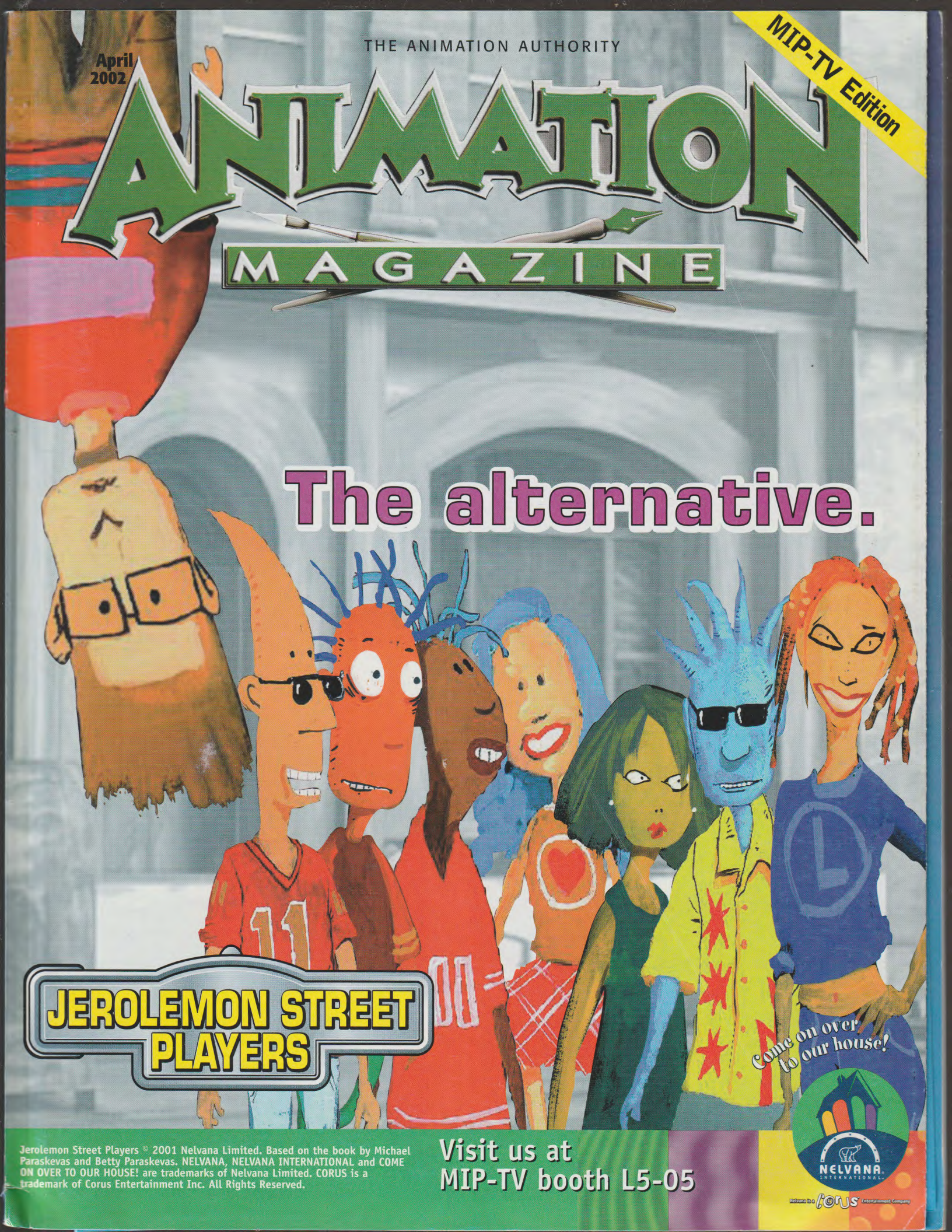
THE ANIMATION AUTHORITY

April 2002

ANIMATION MAGAZINE

MIP-TV Edition



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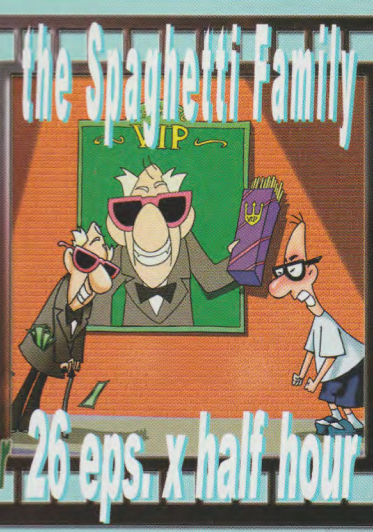
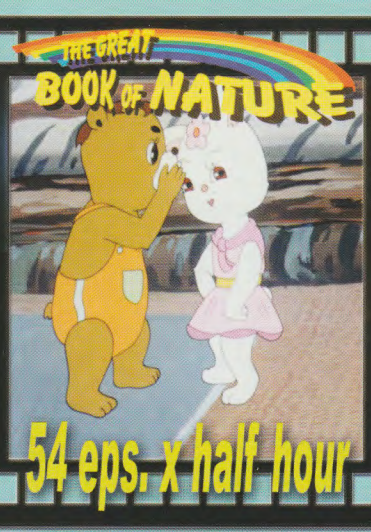
Visit us at MIP-TV booth L5-05

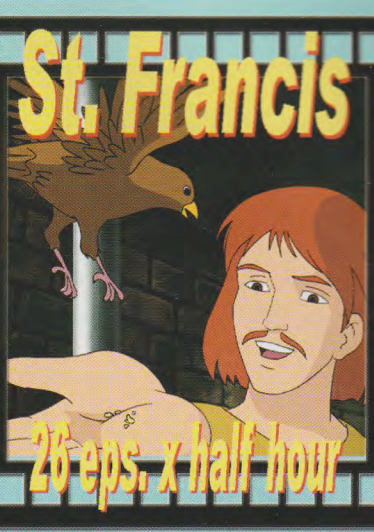
52 eps. x half hour



26 eps. x half hour



54 eps. x half hour



26 eps. x half hour

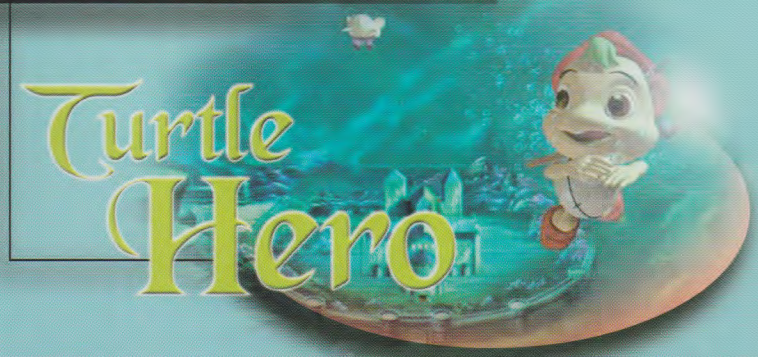
39

26 eps. x 13 minutes

LUPO ALBERTO

Albert the wolf

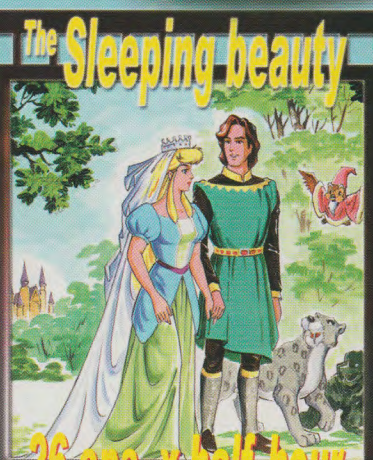
26 eps. x half hour



Mondo Tv s.p.a.
Via G. Gatti, 8/a
- 00162 - Rome, Italy

ph

52 eps. x half hour



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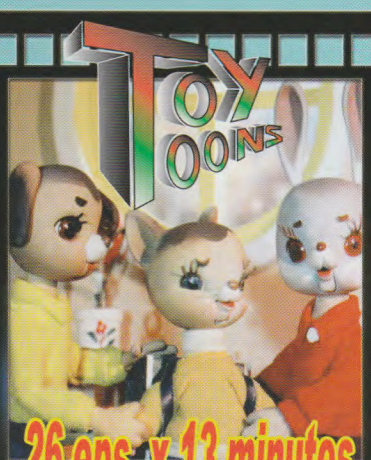

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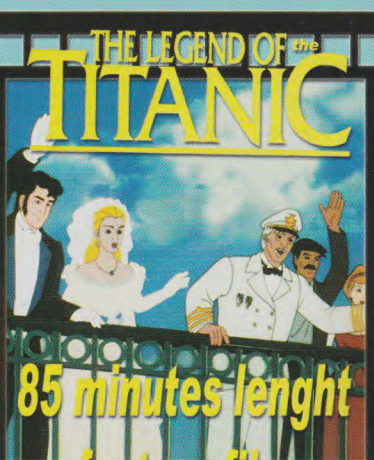
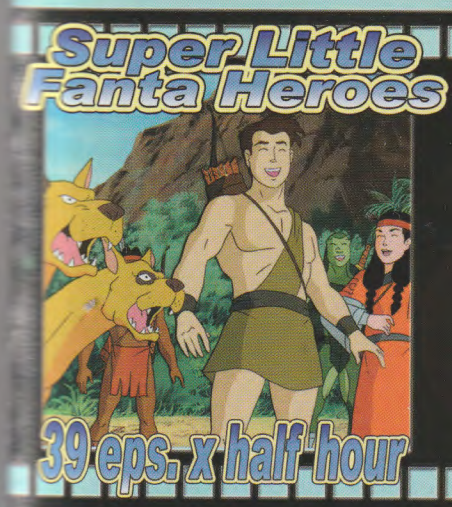
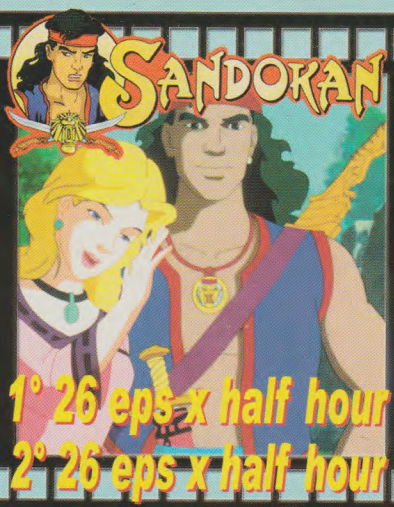


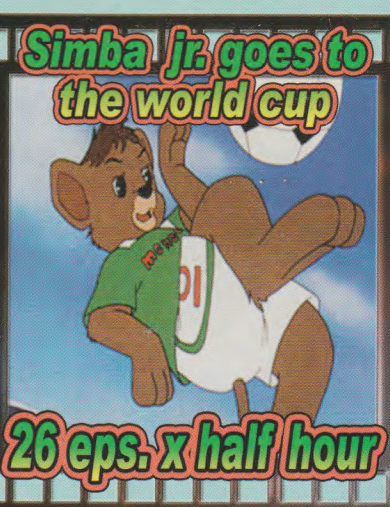
85 minutes lenght
feature film

1° 26

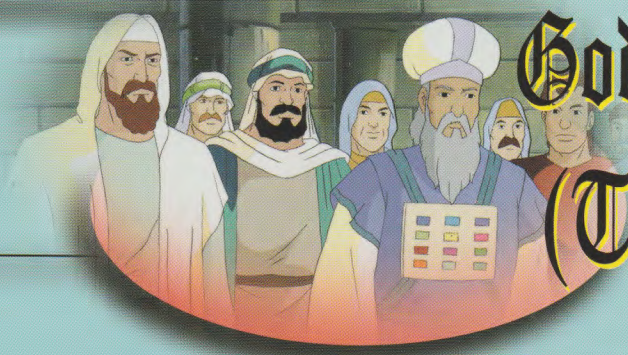
2° 26







39 eps. x half hour



God's People (The Bible)

90 minutes theatrical movie

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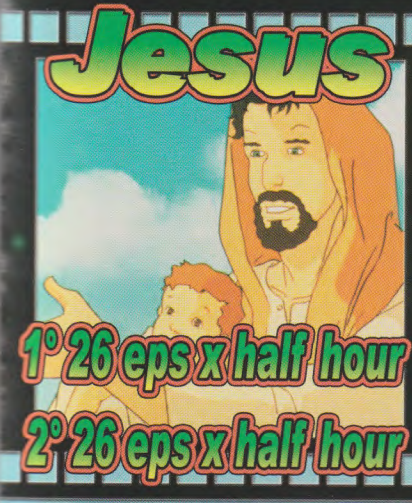
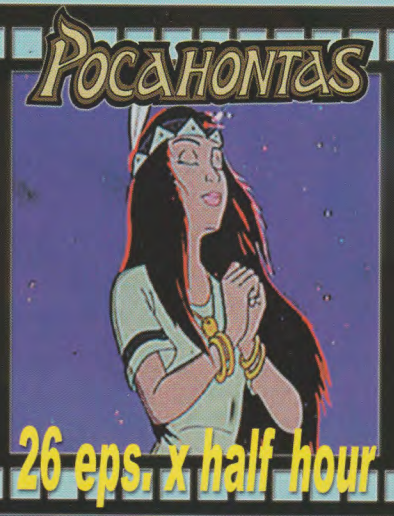




Orlando Corradi
President

A dream factory

Like all companies that make children's cartoons, Mondo TV is a dream factory. Each dream begins with the selection of a story and ends with the final notes of the soundtrack of the completed cartoon. We have been importing cartoons since 1964. We distribute through DORO TV Merchandising. We produce cartoons.

In the last 30 years, we have produced some 650 cartoon episodes and 18 feature length cartoons: each one better than the one before.

Now, we want to compete on an equal footing with the world's leading cartoon makers while maintaining the "spirit of the 1964" that has made us what we are today. In this respect, our ongoing policy is to present stories based on literary masterpieces and historical characters that convey an educational message through pure entertainment.

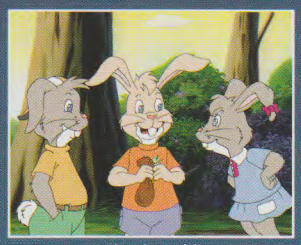
Our forward planning is focused on enlarging our cartoon library with both TV episoded and theatrical features, and on expansion into related sectors such as home video, CDs, sticker albums aand books.

We are proud to belong to the ranks of Italian artisans and designers who have built a worldwide reputation in fashion, in automobiles, in foodstuff, in furniture. Together with them, we will continue to bring the class and style of Italy's unique heritage to rich and poor countries alike.

Orlando Corradi
President

Colorland Animation

Flipper and Lopaka



Classic Gold

The Adventures of Sam

Tabaluga

Rudolph, the Red-Nosed Reindeer & the Island of Misfit Toys

Yolanda

ABOUT COLORLAND

In the ten years since television production executive Louis Sek founded Colorland Animation, the Hong Kong and Shenzhen, China-based company has emerged into one of the most celebrated animation production facilities in Asia.

Sek established Colorland in 1991, and began operating as a sub-contractor for Asian and European productions. Soon after opening its doors, Colorland rapidly gained a reputation for quality work – and began to build a roster of impressive clients.

Only one year after the facility's formation, Colorland added a full range of production services to better serve the animation industry – from layout, animation, in-betweening, cel-copying, ink/paint to animation camera work.

The emergence of Colorland caught the attention of Yoram Gross Film Studio Pty Ltd. (now known as Yoram Gross-EM TV Pty Ltd.), a leading Australian-based animation production studio, which contracted Colorland to produce the first 26 half-hours of its global animated success, Blinky Bill.

Since then, Colorland has been selected by an extensive array of entertainment companies worldwide to serve as the production facility for their animated projects. Australia's Southern Star, Burbank and Australian Children's Television Foundation ...Europe's BRB Internacional, France Animation and Procidis ... and the US's Tundra and GoodTimes are among Colorland's prestigious clients.

By the mid 1990's, Colorland began its evolution from a traditional to a computer-based animation production facility. In 1996, Colorland began replacing its manual cel painting and camerawork processes with state-of-the-art Animo software.

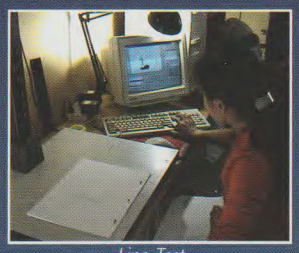
After a 9-month operation, Colorland was fully computerized – and now utilizes 45 Animo programs for production. By going digital, Colorland has greatly enhanced its production speed, quality and gained access to an expanded level of special effects.

To complete its digital operation, Colorland invested substantially in digital outputting equipment including four disk recorders, four digital Betacam recorders for NTSC and PAL output, and two 35mm Solitaire Cine III film recorder with Cineon software.

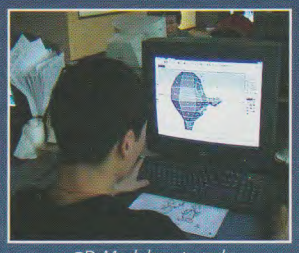
The transformation from a taditional facility to a fully digital operation generated assignments from a range of top entertainment producers, including GoodTimes Entertainment which turned to Colorland to handle the animation production for its theatrical and home video release Rudolph the Red-Nosed Reindeer. The globally successful project, which was contracted through Tundra Productions, had inspired the production of a sequel, Rudolph the Red-Nosed Reindeer and the Island of Misfit Toys, which was also handled by Colorland with Tundra.

In 1999, further advancements beckoned – and Colorland went 3D, setting up its own in-house 3D animation division that is currently working with 38 Maya software. First project under Colorland's 3D unit was the Rudolph sequel which was completed for Christmas 2001.

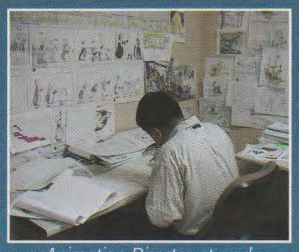
2001 was a year to remember for Colorland as it marks the tenth anniversary of the company. To celebrate the event, the eleven staff that has been with Colorland for the



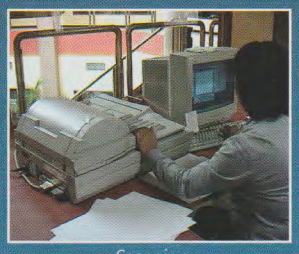
Line Test



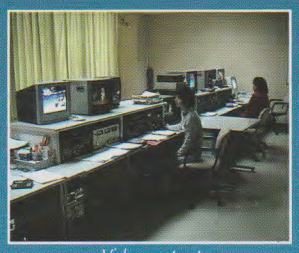
3D Modeler at work



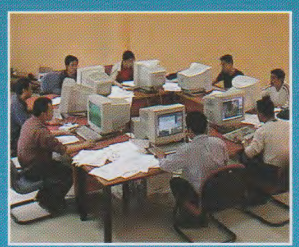
Animation Director at work



Scanning



Video output



Background Artists at work

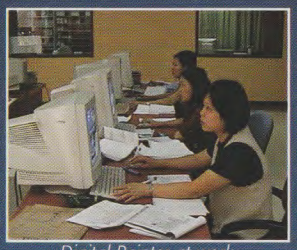
Di

2D

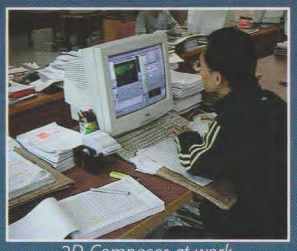
3D

3D Mo

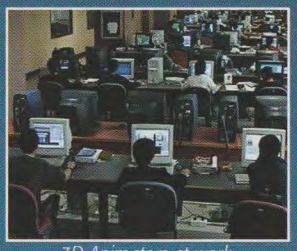
Film



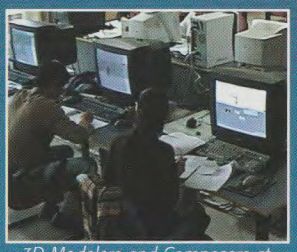
Digital Painter at work



2D Composer at work



3D Animators at work



3D Modelers and Composers at work

Film Checking with Steenbeck

Film output

first ten years were each awarded a prestigious watch. In June 2001, Colorland Animation went public as its shares got listed on the main board of the Singapore Exchange Ltd.

From 1997 to 2000, the China Association of Enterprises with Foreign Investment, a national organization in China, awarded Colorland a special proclamation citing its excellent economic and export performance. In 1999, Colorland became one of the 23 foreign enterprise given the prestigious title of Model Enterprise in Shenzhen for being a good corporate citizen.

COLORLAND STUDIO

The Colorland studio in Shenzhen, China occupies a floor area of 62,000 square feet with a full time staff of over 300. Of the three levels of studio space, half of it is dedicated to 2D digital and 3D animation production, and the other half used for 2D animation production, administration and staff recreation.

Well experienced production staff at Colorland handle works from layout, animation, background, digital ink/paint, composition, rendering to output for 2D animation production and character modeling, location modeling, animation, special effects, composition, rendering and output for 3D animation production.

The studio is currently using over two hundred SGI O2, SGI NT and PC workstations running a variety of software, including Maya, Animo, Composer, Digital Nature Tool, Real Wave Flow, Studio Painter and others, for its 3D animation and 2D digital productions.

For digital output, Colorland is well equipped with 35mm film recorders, digital Betacam recorders for NTSC and PAL, Disk recorders, DLT, DAT and others.

Today, Colorland ranks as the only animation studio in China that has 2D and 3D animation production facilities with digital film and video output all operate under one roof.

To facilitate its operation, Colorland also operate an office in Hong Kong which is just an hour away by car from Shenzhen.

PRODUCTIONS CAPACITY

In the past six years alone, Colorland is responsible for over 200 hours of animation productions which include Tabaluga and Flipper & Lopaka for Yoram Gross/EM TV in Australia, Wheel Squad for France Animation in France, Fantaghiro and Yolanda for BRB Internacional in Spain, Rudolph the Red Nosed Reindeer : The Movie and Rudolph the Red-Nosed Reindeer & the Island of Misfit Toys for GoodTimes Entertainment and Tundra Production in the US.

PRODUCTION SERVICES

The main services provide by Colorland for 2D animation productions are layout, animation, background painting, digital ink/paint, composition, rendering, video and film output and for 3D animation productions are character and location modeling, animation, special effect, composition, rendering, video and film output.

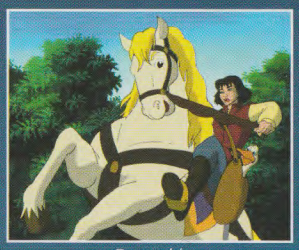
CONTACT

Louis Sek

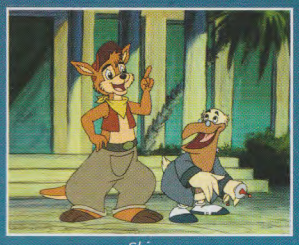
CEO

Toonimals

Blinky Bill



Fantaghio



Skippy

Rudolph, the Red-Nosed Reindeer: The Movie

Wheel Squad

Colorland Animation Ltd.

(Listed on Singapore Exchange Ltd.)

Office : 909 Austin Tower, 22-26 Austin Avenue, Tsimshatsui, Kowloon, Hong Kong.

Phone : (852) 2366 9013 Fax : (852) 2367 9087

Studio : Levels 1-3, Yuan Lin Building, 1, Donghu Yi Road, Shenzhen, China 518003.

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E-mail : col@colorland.com.hk **Web site :** www.colorland-animation.com

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Colorland

is proud to be the 2D and 3D Animation Services Provider for GoodTimes Entertainment / Tundra Productions for -

3D

Rudolph the Red-Nosed Reindeer & the Island of Misfit Toys

- Modeling - Animation
- Special Effects - Composition
- Rendering - Video Output

2D

Rudolph the Red-Nosed Reindeer : The Movie

- Layout - Animation
- BG Painting - Digital Ink/Paint
- Composition - Film Output

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Phone : (86 755) 5527 686 Fax : (86 755) 5417 200

E-mail : col@colorland.com.hk **Web site** : www.colorland-animation.com

Rudolph the Red-Nosed Reindeer-The Movie / Rudolph the Red-Nosed Reindeer & the Island of Misfit Toys.
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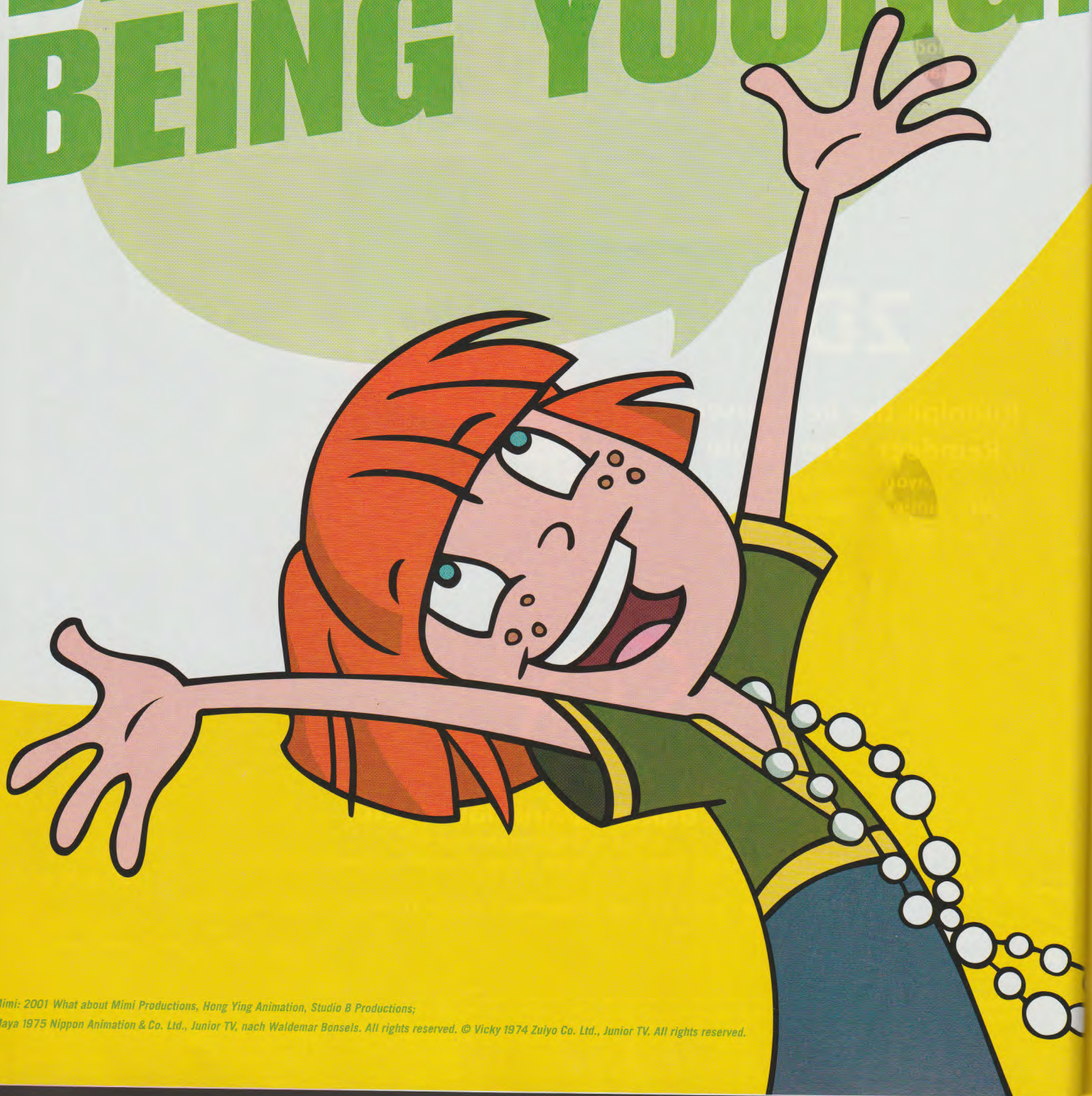
THERE'S NOTHING BETTER THAN BEING YOUNG.



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Jim Henson Junior

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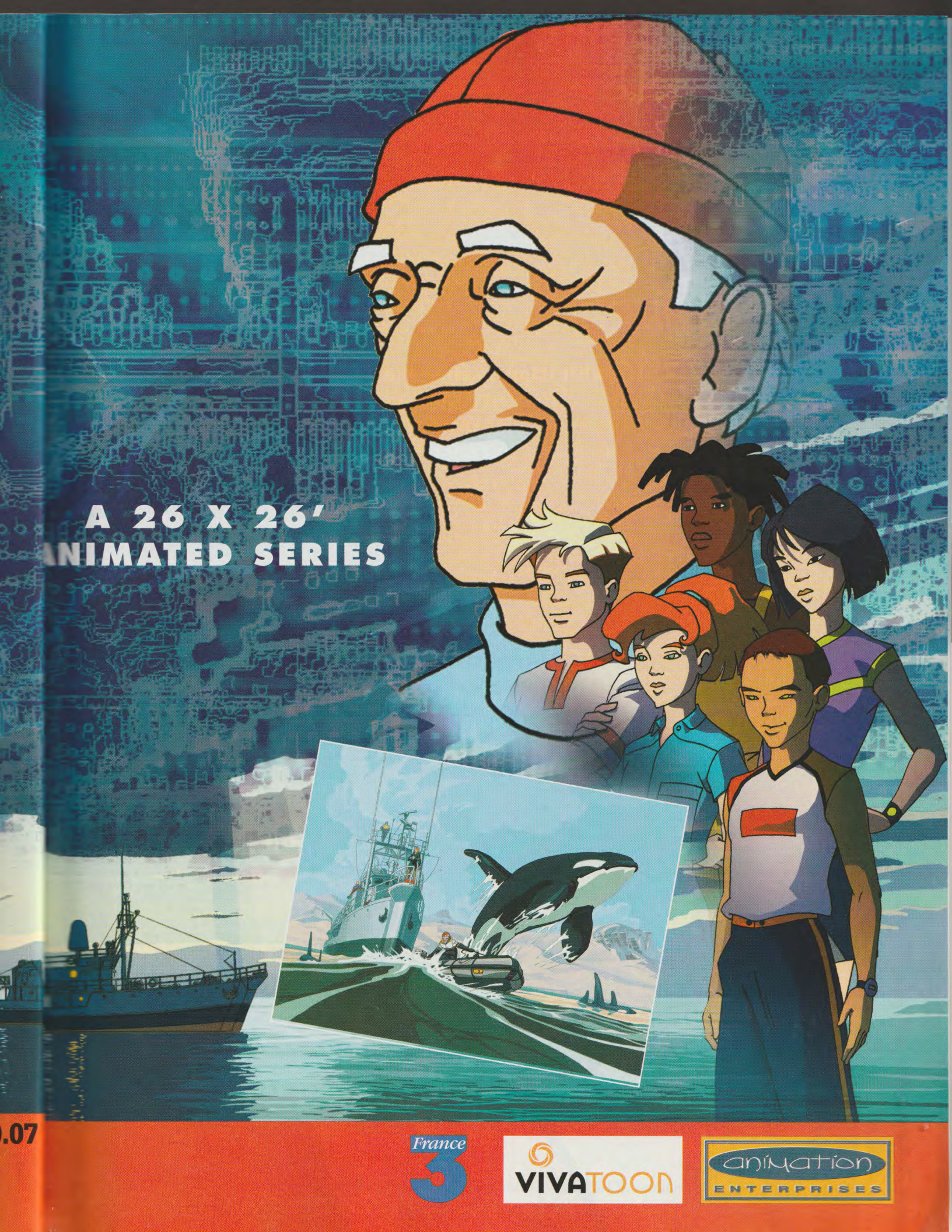
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France 3
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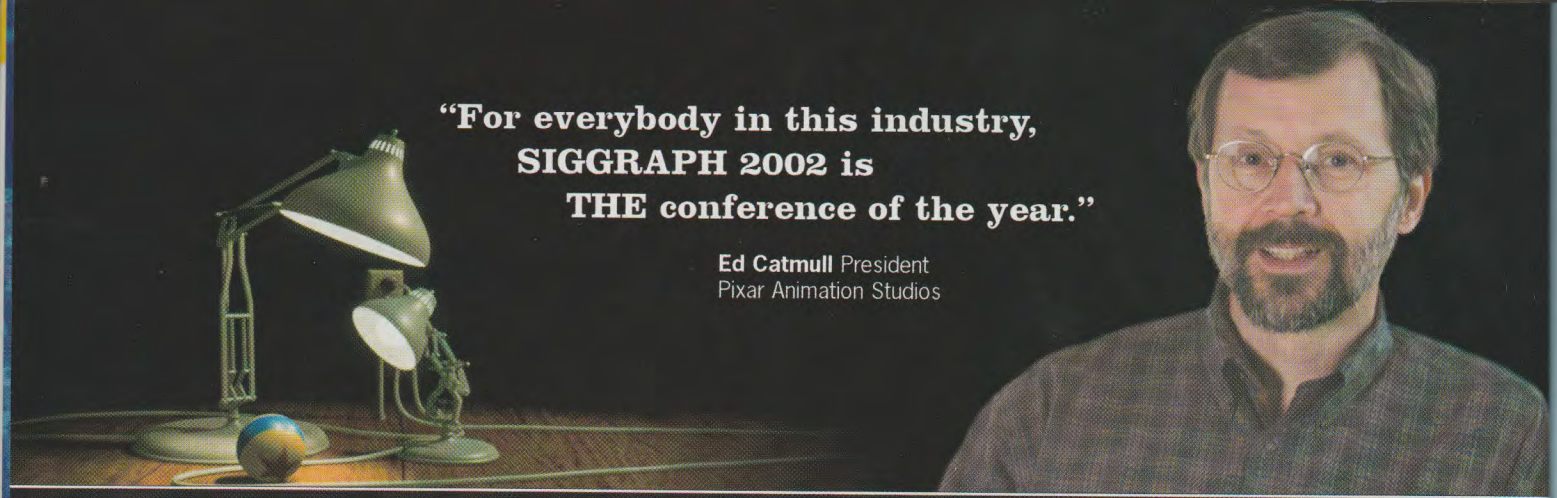
animation
ENTERPRISES



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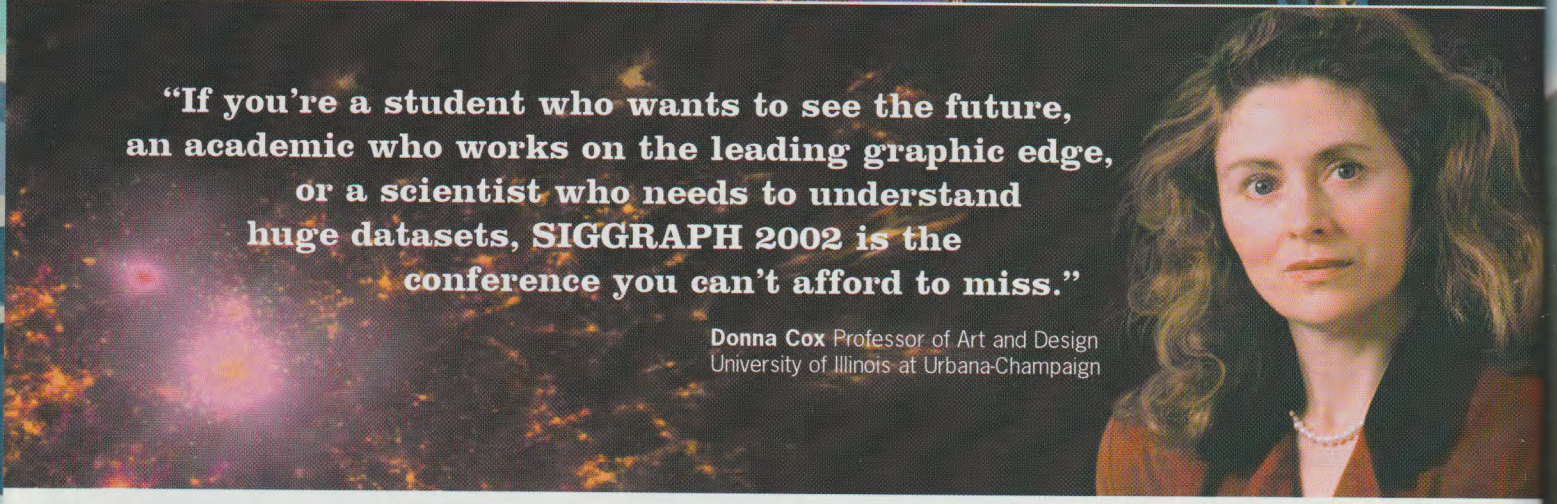

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University of Illinois at Urbana-Champaign

Donna Cox photo: Bill Wiegand, University of Illinois

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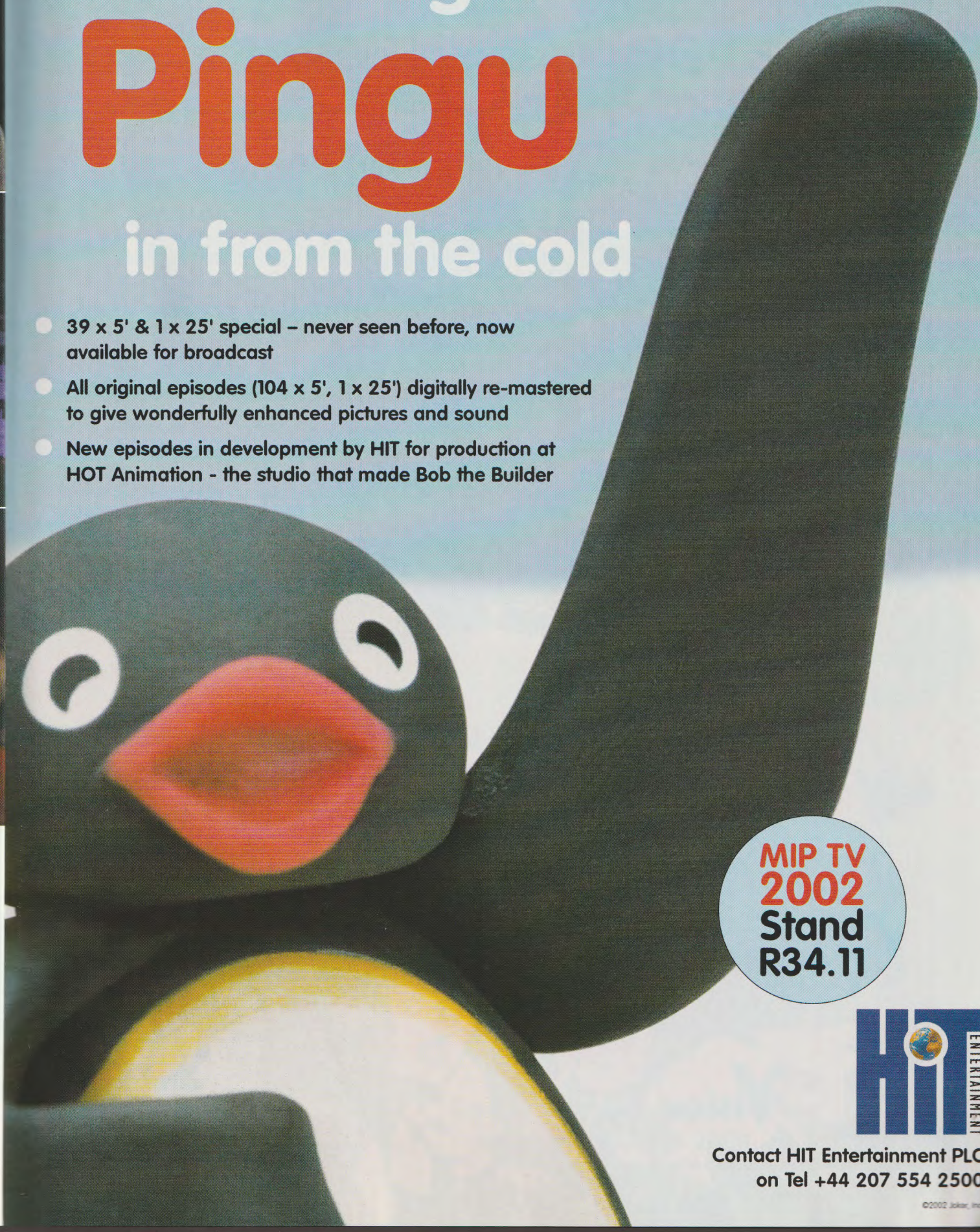

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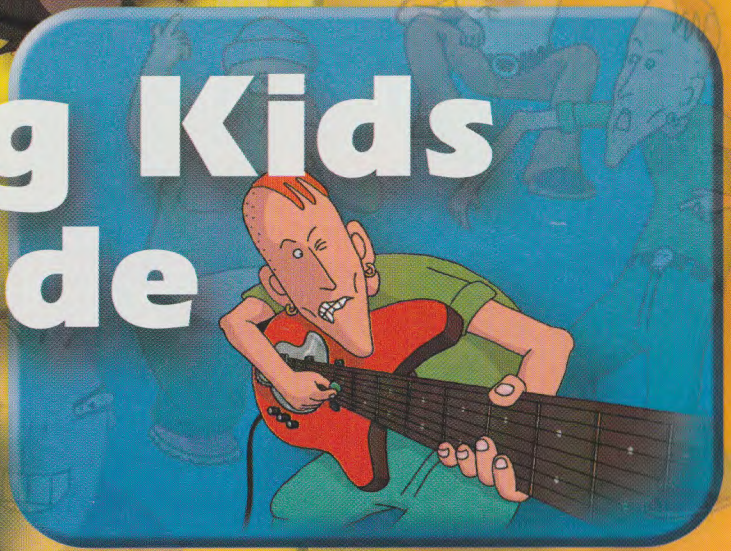

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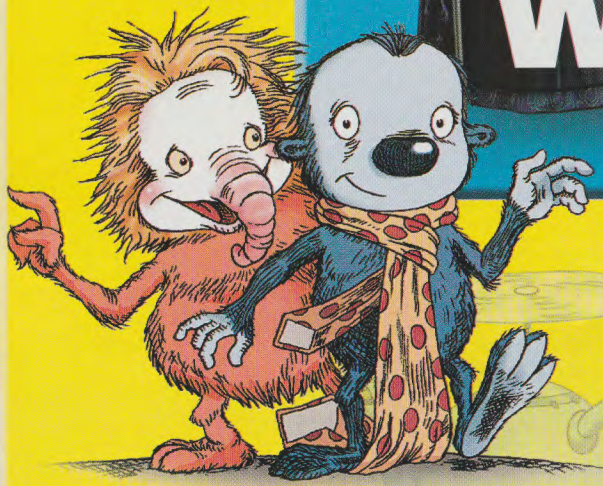

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ANIMATION MAGAZINE

Volume 16, Issue 4, Number 112
April 2002

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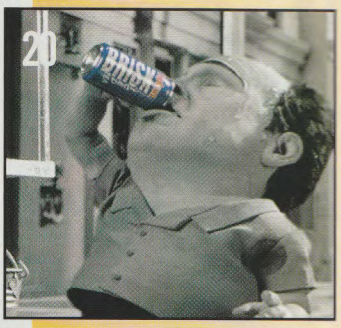

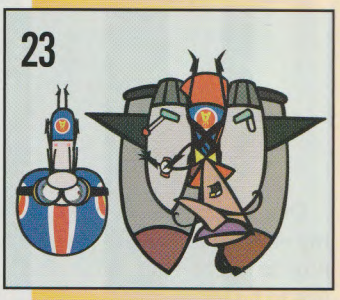

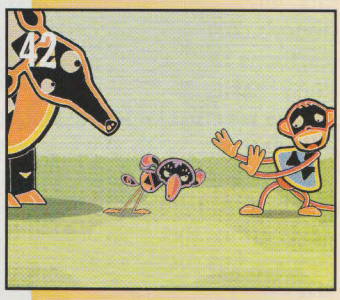

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Photo of John Dykstra, Visual Effects Supervisor, Sony Imageworks, by Michael Kalla

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PUBLISHERS NOTE

Photo by Michael Kalla

One of the things I like most about my new job as publisher is the opportunity to meet with artists and execs. I like to hear about their passions for the art form, their creative solutions to today's challenging economy and what cartoons they watch when they're not busy making their own.

One way to do that, in a rather spider-like fashion, is to drop in on photo shoots. Sure, you gotta schlep a few lights, run a little cable and pose for tests (thus this photo of me playing Spidey), but you also get to pry into the lives and minds of artists when they are literally stuck in your web.

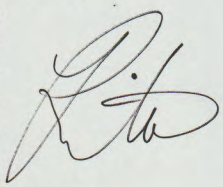
By hanging out at this month's cover shoot with photographer Michael Kalla, I learned how intensely Animation Supervisor Anthony LaMolinara considers the most intricate aspects of spider-like movement, such as the effect of weight on human fingertips and knuckles when climbing a vertical surface. This was also how I learned about Lead Character Animator Spencer Cook's jump from stop motion to 3D, which I'm hoping he'll write about in a future issue. To find out more about how the magicians at Sony Imageworks approached the movements and mindsets of *Spider-Man*, check out Bill Desowitz's compelling interviews on p54.

Regarding the question, 'What do you watch?' It's becoming pretty clear that viewing habits aren't as specifically segmented by age as was once believed. Adults don't just watch animation because their kids do and little kids don't just watch shows made for them. Fact is, lots of adults sneak in a *SpongeBob* and many kids are *Simpsons* fanatics. To understand what all this could mean to the future of television animation production and programming, check out another Desowitz story called *Age Rage* on p24.

I am also very proud to guide you to our *Tribute To Chuck Jones* pull-out. Special thanks go to: Ron Barbagallo, Jerry Beck, our own Susanne Rector, to all the contributors who wrote moving essays or supplied original art; to all the studios, schools and individuals who came onboard as sponsors; and to the Jones family for helping us create this special printed memoriam. Everyone worked very hard, on very tight deadlines to create this *Tribute*. I am humbled by the outpouring of support, memories, love, tears and enthusiasm that went into this production.

As this issue begins to wing its way around the globe, I look forward to meeting with each of you, old friends and new. As always, I will be questioning you about your passions, but will also be happy to hear your thoughts about our major passion, this magazine. If we can't meet in person, please feel free to e-mail me your thoughts, news, and of course, favorite cartoons. ('Cause I keep a list.)

Yours,



Rita Street
Publisher
(rstreet@animationmagazine.net)

As this issue went to bed, the Oscar winners were announced. Congratulations from *Animation Magazine* to DreamWorks/PDI and *Shrek*, for Best Animated Picture; to Randy Newman for the *Monsters, Inc.* song "If I Didn't Have You;" to Ralph Eggleston of Pixar for his short *For The Birds* and to the WETA Digital Team for Visual Effects on The *Lord of the Ring: Fellowship of the Ring*.

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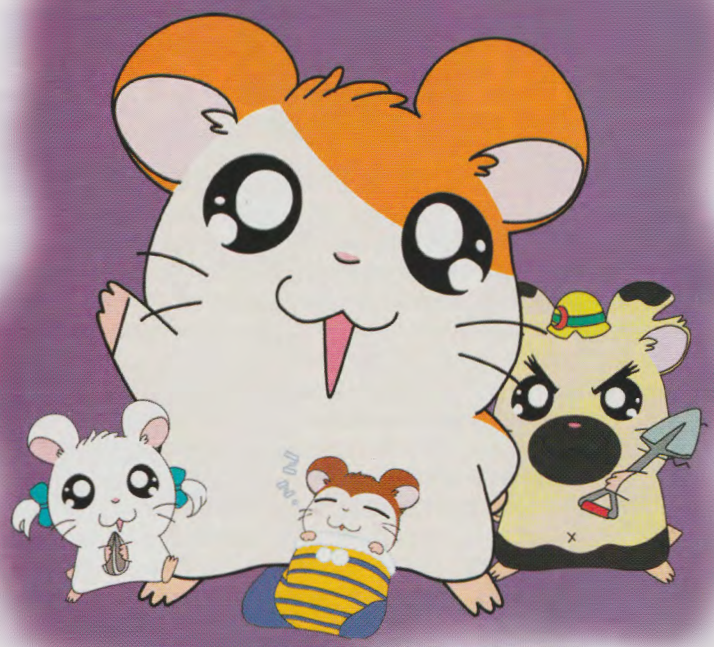

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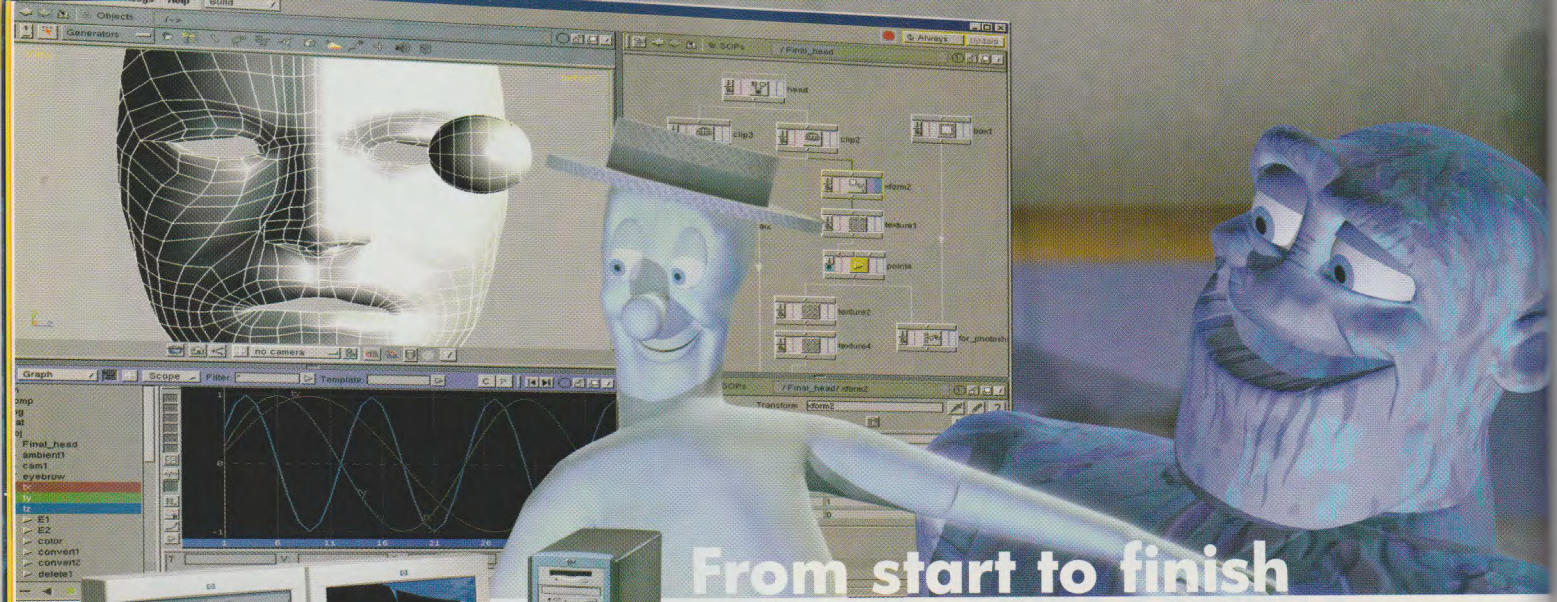

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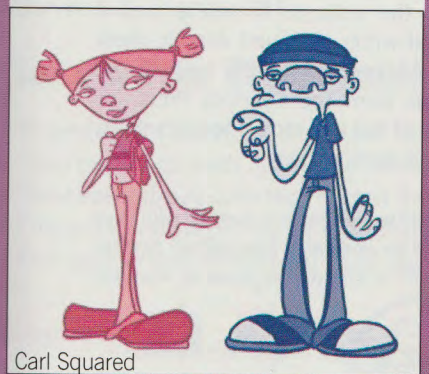
Frame-By-Frame IN ANIMATION

Volume 16, Issue 4, Number 112 April 2002

Portfolio Case

After successfully launching the first 26 episodes of *Roboroach* on Canada's TELETOON channel, you'd think the folks at Portfolio Entertainment would take a break. Maybe rest on a few laurels? But no, they're actually launching a new animation division this month at MIP-TV and actively purchasing product (from finished series to pilots and ideas) for distribution. As Portfolio Presidents Lisa Olfman and Joy Rosen put it, while other companies were downsizing, they stuck to their "knitting, finding and producing good properties and building relationships with broadcasters." In a particularly dexterous move, they've also jumped into the tween production realm developing two new comedies, *Carl Squared* (about a 16-year-old slacker whose dad owns a cloning factory) and *Jerry's Insane Fish* (about two crazy fish who start globetrotting after their pet store kicks them out). Oh, and if we got your attention with that "actively purchasing" line, VP of Distribution Marina Cordoni is the contact. (That's mcordoni@portfolio-ent.com; Oops, did we really include that?)



Carl Squared

Animated Keyart?

Don't freak out this summer if you walk up to a movie poster in a multiplex and it winks at you. ThinkPix, a new display technology from Thinking Pictures, transforms the static one-sheet into a moving image. Simply walk up to a ThinkPix poster and a motion sensor activates video or animation. Cooler still, a fuzzy logic smart scheduler allows characters to jump from poster to poster. (www.thinkpix.com)

Is Brad Brattier Than Bart?

Think you're the biggest *Simpsons* fan in the universe? Check out our online *Animated People* feature and find out why Brad Abelson, storyboard artist at Film Roman, has you beat. (www.animation-magazine.net /animated_people.html)

Game Odyssey: 2012

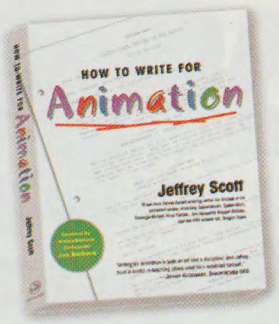
In honor of next month's Los Angeles gaming confab E3 2002 (the only tradeshow to rival a rock concert in decibel levels and dry ice), we cornered Naughty Dog Inc. animator Josh Scherr; Discreet's GMAX product manager, Paul Perreault; and Activision artist David Dalzell.

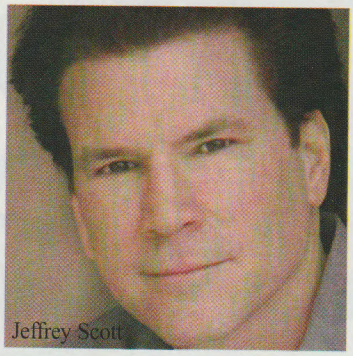
Our question: What will gaming be like in 2012?

Scherr: The extra memory in the systems will hopefully allow us to animate everything at 60 frames-per-second, including all the secondary and background characters. You'll also start to see even more AI-based animation; crowds of people doing their own thing, changing their animations based on a set of rules and drawing from a huge library of cycles. You can see this to some extent today, but it's a little primitive.

Perreault: That's easy! Massive multiplayer sim games where all character animations are driven by personal mocap units and the renderings look like a movie. Players will pay an entrance fee and that money goes to the cash prize. Imagine MTV's *Real World* or *Survivor*, but in a constantly evolving environment where you can be the good-looking happy-go-lucky nice guy that wins all cash.

Dalzell: What you see in movie special effects in terms of realism and poly count will likely be available on home consoles within a decade or less — and you will be able to play *Quake* on a disposable cell phone!




Jeffrey Scott

Writing For The International Market: 6 Tips

I've had smooth and enjoyable experiences writing for studios as far and wide as Munich, Bombay, London, New York, Texas and San Francisco. Ironically, there was absolutely no difference in writing bibles, pilots and episodes for these companies than working with Hollywood studios just across town. Though in Hollywood I occasionally have a face-to-face production meeting, 99% of the work I do is completed via e-mail. There are, however, a few bumps on the information highway that the North American writer must look out for if he or she wants to work for a International company.

1. Connect

Anyone can send an e-mail, but how do you establish a good communication link with someone thousands of miles away that you've never met? The answer is simple. You just communicate — again... and again... and again. Good communication doesn't happen instantly. It takes time to establish yourself in person, let alone over 10,000 miles of wire!

2. Get Real

Assuming you've made a new contact with an overseas studio, chances are you'll run into the reality barrier — or, more correctly, the *unreality* barrier. This is how I ran into it: For some time I had been communicating via e-mail with an executive at a German animation studio. She was very impressed with my credits, sample scripts and our mutual industry contacts, and she really wanted to work with me. But, when it came down to actually hiring me to write something, she said, *'I must admit it is hard to work with people you only know virtually!'* In other words, to her, I was nothing more than a digital experience. The solution is to make yourself *real* to potential employers. Find a mutual acquaintance who can recommend you, ask questions, show you're interested, tell them about yourself, do anything you can to fill in the blank that is YOU!

3. Warm 'N' Fuzzy Rules

Okay, so they know who you are and that you're ready to work. That's probably not enough to convince them to hire you over somebody who can sit across their desk and smile. You need to make yourself as 'warm and fuzzy' as you can. Because spoken words are much warmer than written words, call them. Send a news clipping of yourself... a picture of your dog... a favorite comic book... flowers! Think of it as remote courting and do whatever it takes to get that 'date.'

4. Be A Web Slinger

No, I don't mean wear a spider suit and swing around the city. I mean get a website. Take a look at mine at www.jeffreyscott.tv to see what to include. The basics are credits, bio, awards (if any) and some script samples. And don't forget a photograph so they can see your pretty face. A good website goes a long way toward making you more real and showing that warm and fuzzy side.

5. If Possible – Gasp! - Actually Meet

Foreign producers and execs fly all over the world for events and conventions. Find out if they're going to be anywhere near you and work out a way to go there. It's not always cheap, but there is no substitute for actually meeting someone face-to-face.

6. Global 'Ideas': Hollywood 'Style'

Once you've completed tips 1-5, there is one last vital tip to remember: A writer can no longer just come up with good stories or series concepts, concepts have to have global appeal. There is a huge international demand for high-quality animation writing. Because Disney, Warner Bros. and Hanna-Barbera have long since set the quality standards for the international animated film and TV markets, Hollywood writers are, by and large, better equipped to create shows that work around the world. This isn't because U.S. writers are necessarily better, but because the world is simply so used to viewing Hollywood style entertainment. And U.S. writers, having been steeped in American entertainment culture, are better prepared to write in a Hollywood style. Thus, the most successful international animated films and TV shows, though animated all over the world, are *written* in Hollywood.

(From the editors: If you're not a Hollywood writer yet, don't despair. check out Jeffrey's new book, *How to Write for Animation,* from The Overlook Press. It's chock full of tips and secrets to becoming a Hollywood toon-scribe.)

Jeffrey Scott's writing has been honored with three Emmys and the Humanitas Prize. Jeffrey's previous "Write Stuff" articles can be found at: www.jeffreyscott.tv

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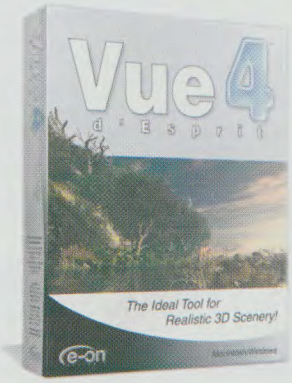

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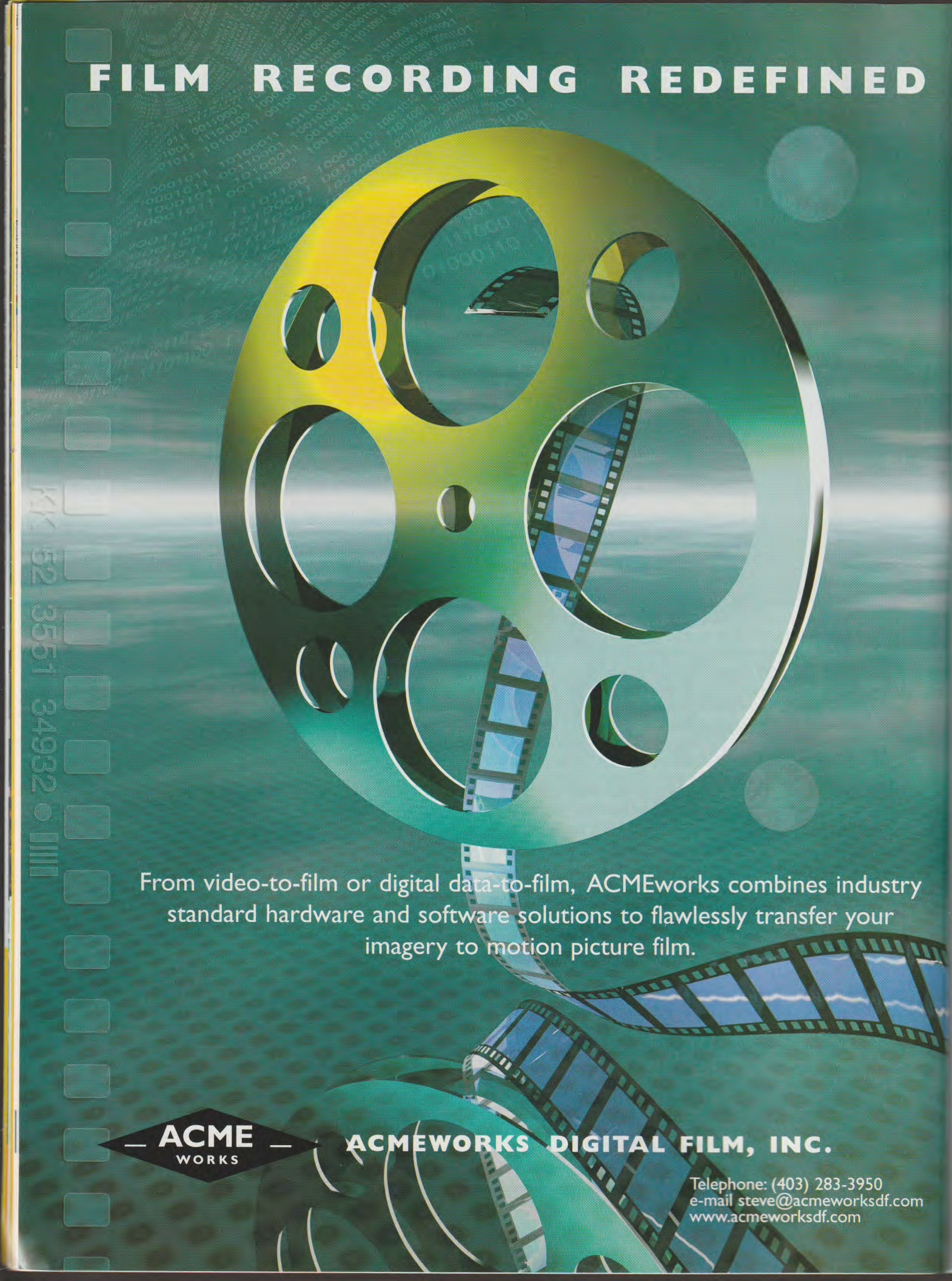

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Volume 16, Issue 4, Number 112 April 2002

Jungle Love: An Homage to the *Eighth Wonder of the World*

BY RITA STREET

When Animation Director Greg Punchatz got the storyboards for the latest Stanley Steemer spot from The Loomis Agency, he saw an opportunity to create an homage to a 1933 classic. Says Punchatz, "The boards really reminded me of *King Kong,* which is my all-time favorite film. The whole look of our forest was derived from that."

For *Welcome To The Jungle*, Punchatz and the team at Dallas-based Janimation created a digital set with ominous trees that filter light from above and cast an otherworldly glow. As their CG camera weaves through entangled undergrowth, strange crab-like creatures scurry out of sight. Then, the forest itself suddenly shivers and quakes and reveals itself to be — not fantasic flora — but fibers in a carpet: a carpet that's being cleaned by a massive Stanley Steemer.

All of the 300 tree-like carpet fibers for this :30 wonder were modeled and animated inside Softimage|XSI V.2.0. "We started on the spot just as Softimage introduced its new hair/fur module into their system," says Punchatz. "It's really amazing because you can get close up to a hair and it retains its look." Punchatz adds that new tools within the simulation system allowed his artists to "comb" or "groom" carpet fibers and quickly apply environmental dynamics (i.e. movement of the thundering wind that sucks up dirt from above).

Punchatz explains that in order to retain depth of field within the detailed environment, the forest was "rendered out in 150 separate layers, all assembled one in front of other. It was a very heavy composite inside Nothing Real's Shake."

Shout outs for the spot go to Janimation's Pete Herzog for creative and design direction, Lyn Caudle for visual effects supervision, Ludovick Michaud for TD work, John McInnis for animation, Alex Neuman for senior design and compositing responsibilities, Jennifer Hudgens for design and Steve Gaconnier for chief creative direction.

INSIDE COMMERCIALS

Brisk 20

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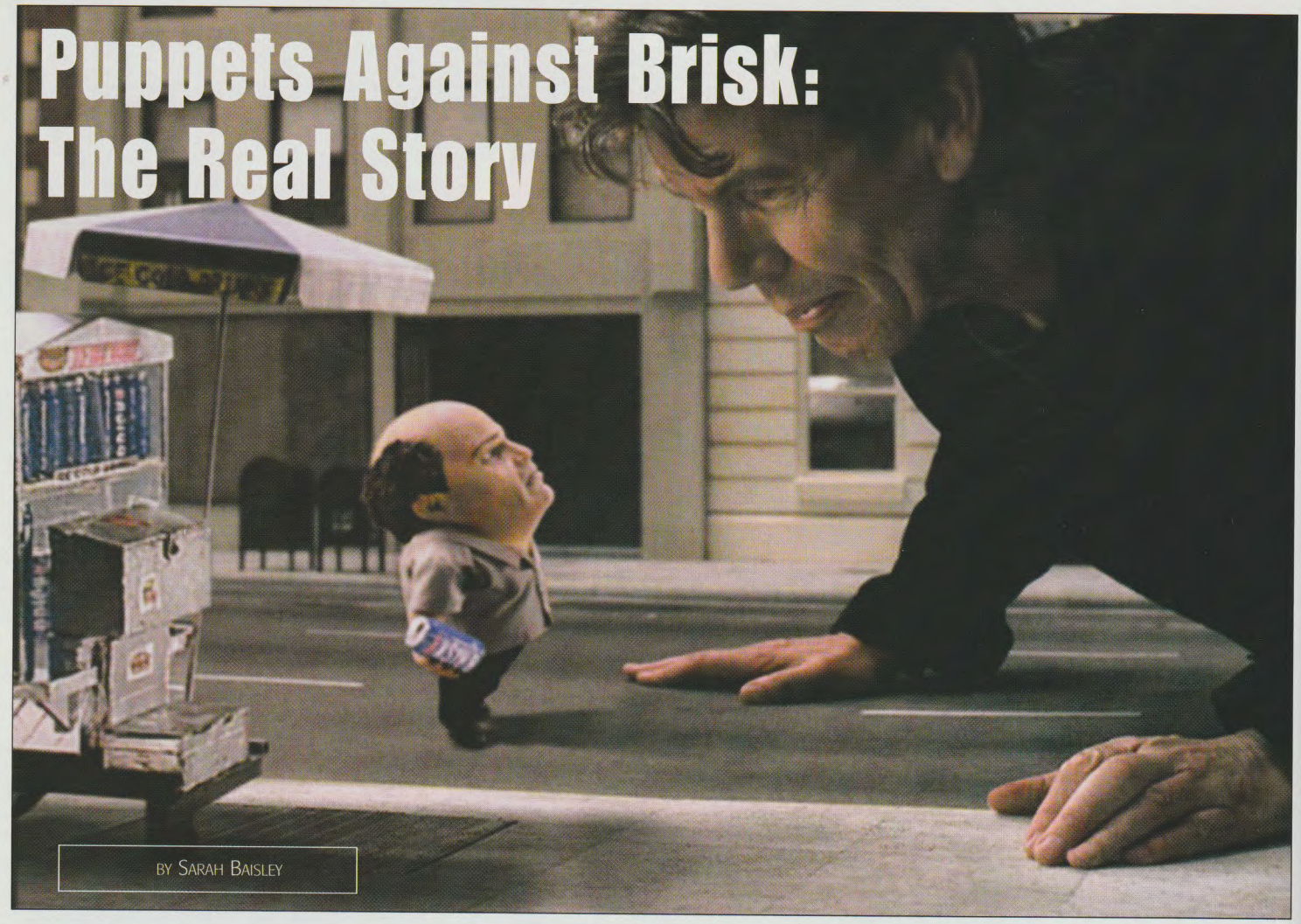
Puppets Against Brisk: The Real Story



BY SARAH BAISLEY

"It took six months of our lives," says Producer Glenn Holberton, still reeling from the complexity and scope of Loose Moose's latest Brisk Tea commercial featuring celebrity stop-frame animation. But Pepsi-Lipton Brisk and J. Walter Thompson, New York, couldn't be more pleased.

Previous spots have been in black and white but this one, which premiered during Super Bowl XXXVI, is in color and incorporates live-action plates. Actor Danny DeVito provides the voice for his puppet character. Co-stars were the regular cast of Brisk characters.

The action starts on a live commercial shoot as the DeVito puppet gets fired by the live-action director after the Pepsi-Lipton management decides the product is so good they can do without puppet stars. The irate puppet yells, "Nobody fires Danny DeVito!" and storms across the studio floor. The rest of the commercial is made up of news reports and footage of an angry hoard of puppets protesting and demanding their jobs back.

The spot culminates in a live-action shot with a riot of puppets pelting live-action reporter Al Roker with eggs and tomatoes. DeVito turns to camera and says, "This is far from over!"

The live-action celebrities and locations were filmed for two weeks in Los Angeles. Foreground celebrity puppets were filmed in London for six weeks at Loose Moose, where CG animators Dotti Colvin and John Shearlock created and animated 40 background "riot" characters using Alias|Wavefront's Maya. The spot then went to Quiet Man in New York City for post.

Creating a hoard of latex stop-motion puppets would have been cost and time prohibitive so Colfin and Shearlock had to come up with a CG solution that would integrate well with the real puppets and live-action footage. Going CG with Maya saved tens of thousands of dollars and allowed Loose Moose the flexibility to clone and change the puppets easily.

"Problems always come from unexpected directions," says Holberton, "like the choice of lenses for the live-action shoot. Guillermo Navarro, the live-action DP (*Stuart Little*, *Spy Kids*) and his crew wanted to use Zeiss lenses, but these have a rear element that didn't fit on our Mitchell S35 cameras. So the majority of the live action was shot using Canon Superspeeds, which were compatible."

Holberton said it was incredibly challenging to match the lighting when combining the location footage with the studio blue or green screen stop-motion footage. Mark Stewart handled digital lighting and camera for Loose Moose.

It was an intensive project for post house Quiet Man. The animation was composited over live-action plates using Discreet's inferno and involved a great deal of rotoscoping, matte work, tracking and color correction, according to artist Peter Amante. "There was quite a bit of color correction on each puppet to give them the same color tone as the live action. Each puppet face was color corrected independently from the puppet's clothing. Rigs had to be removed in addition to a ton of matte cutting."

"I don't think there has been a combination of live action, CG and stop motion like this before," Holberton claims. "But I look forward to trying again. This project was a great learning curve. Adapting and problem-solving becomes the name of the game."

Ken Lidster directed for Loose Moose with Penny Foster serving as line producer. Lidster, Ange Palethorpe, Phil Dale and Andy Joule handled stop-frame puppet animation. Live-action backgrounds were shot by Baker Smith of Harvest in Los Angeles. Artem made stop-motion sets and props. Amy Taylor was exec producer and Gray Hirshfield was producer for Quiet Man. Johnnie Semerad was lead effects artist while Dave Shirk served as technical manager.

Little Robots

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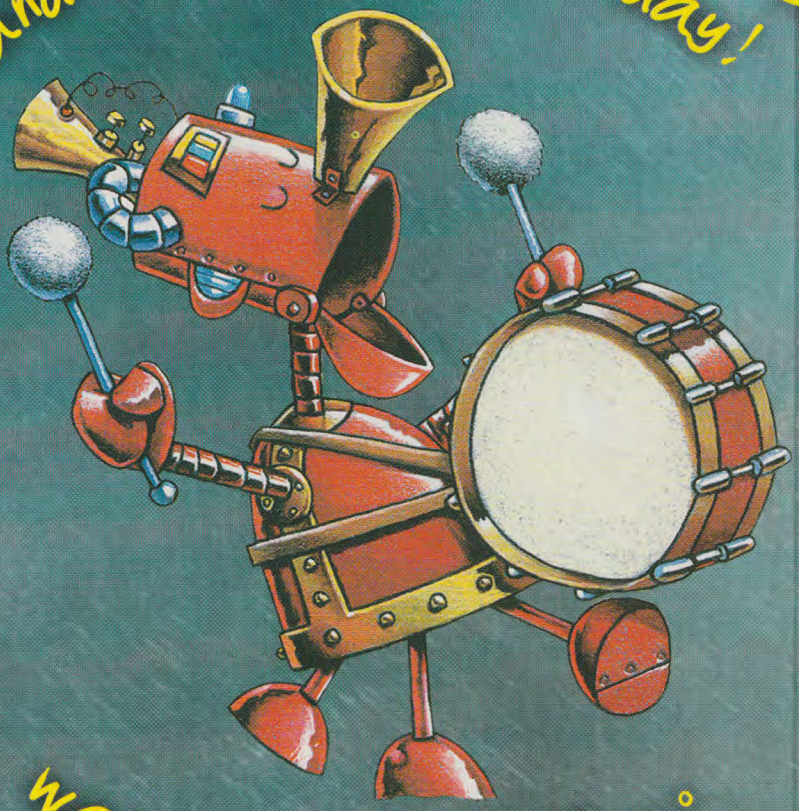

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Television ANIMATION

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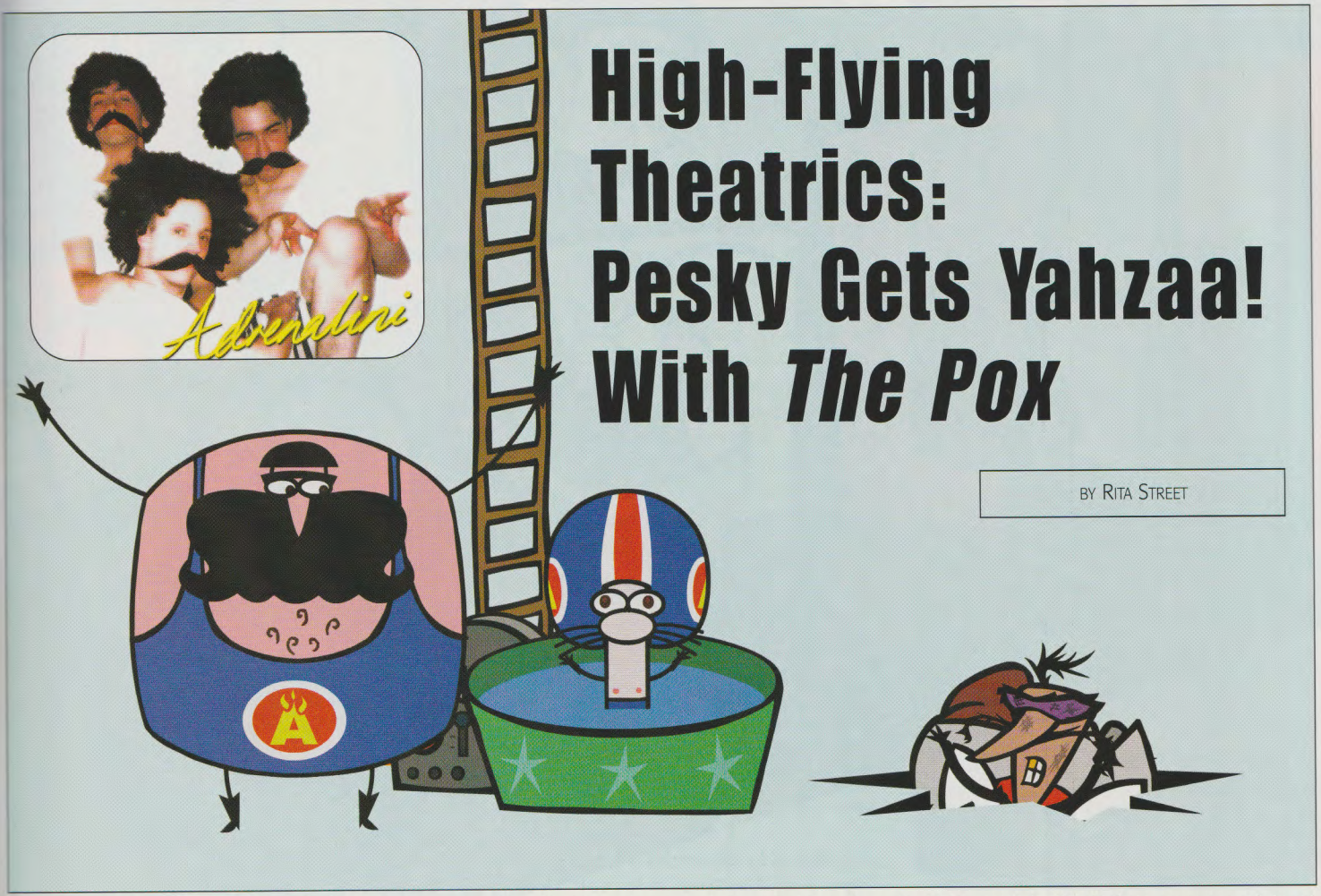

High-Flying Theatrics: Pesky Gets Yahzaa! With *The Pox*

BY RITA STREET

Who says animation and theater don't mix? *The Amazing Adrenalini Brothers*, a new animated series launching this month on U.K.'s digital CBBC, got its start as a slapstick theater act performed by Mark Huckerby, Nick Ostler and Dan Chambers, a.k.a. *The Pox*.

According to Producer David Hodgson of Pesky in London, these guys used to get decked out in leotards, really obnoxious wigs and jump around on stage like lunatics to perform their *Adrenalini* act. But since they couldn't actually high-dive from outer space, motorcycle over volcanoes or drive whales over water ski jumps, *The Pox* approached Hodgson and Pesky Animator Claire Underwood to create their death-defying performances in Flash. Says Hodgson, "When *The Pox* came to us we thought it was a great idea. At the same time, the BBC happened to ask if we had anything ready for the CBBC website. We showed them the *Adrenalini* and they snapped up 10x2.5 episodes. Then Nigel Pickard (CBBC controller) liked the series so much, he picked it up for broadcast."

When asked if Huckerby, Ostler and Chambers actually perform stunts whenever they come in his office, Hodgeson declined to answer. "But," he added, "They are absolutely mad." By dexteriously keeping the theatrics of *The Pox* under control, the comedy-oriented team at Pesky deliver an episode a week.

Egmont Imagination is distributing the series outside the U.K.

Behind-The-Scenes: *The Adrenelini Brothers*, Xan, Adi and Enk, live in a strange European country known as Rendoosia and speak an equally incomprehensible gibberish known as Rendoosian. During research, Pesky discovered a font-style that represented Rendoosians perfectly. "We discovered the font we use on the Web," explains Hodgson. "It is actually an old defunct Slavic language a professor in the States researched and resurrected. We use it with his permission." Pesky hopes to create a web-based game that decodes Rendoosian for kids. To see *The Adrenelini* in action, hear their quirky dialect or to read their title graphics, go to www.bbc.co.uk/cbbc/cartoons.

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AGE RAGE: WHO'S REALLY WATCHING TV

BY BILL DESOWITZ

It's more about attitude than demographics

With the recent passing of animation legend Chuck Jones, there's been a lot of talk about how his remarkable cartoons transcended age. There were no demographics going on in the *Looney Tunes*. There was something for everyone. When Wile E. Coyote caromed off a cliff, kids could laugh at the pratfall while adults had their own private joke when he pulled out a sarcastic sign that read, "Help!"

Today, TV animation has become much more targeted in its content and appeal, with lots of research and testing. There are shows for preschoolers, tweens, teenagers and adults, shows aimed at girls as well as boys. Broadcasters and programmers have made it their business to know who exactly is watching their shows. Disney, for example, has used this data to help grow its brand around the globe in a variety of platforms — to create a "whole child curriculum" by successfully figuring out their needs, hopes and realities, according to Anne Sweeney, president of ABC Cable Networks Group & Disney Channel Worldwide.

Yet there's a certain crossover appeal going on as well, both domestically and internationally. *The Simpsons*, *Rugrats*, *Pokémon*, *South Park*, *The Powerpuff Girls* and *SpongeBob SquarePants* have all captured a broad spectrum of viewers. Young kids tune in to *The Simpsons* and *South Park* despite the fact that much of the humor goes over their heads. Meanwhile, older kids are still hooked on *Rugrats* and *Blue's Clues* as comfort food, particularly in the frightening wake of Sept. 11. Parents continue to watch *Sesame Street*, *Clifford the Big Red Dog* and *Rugrats* with their young ones, while college students have been hooked on *Powerpuff Girls*, *DragonBall Z* and *SpongeBob* from the start.

"We've rediscovered the idea in the last 10 years

Illustration by Ronny Faud

that animation is not just for kids," remarks marketing consultant Gene Del Vecchio, founder of CoolWorks and author of *Creative Ever-Cool, a Marketer's Guide to a Kid's Heart*. "We call it 'layering.' Put elements in for younger kids, older kids and adults. It has to start with a story that hits core emotional drives within us all.

"As a consultant, I think less about demographics and more about attitude. Attitude drives audience. Broadcasters, promoters, producers have all become aware of this. How do you connect with various ages of children? We are dissecting programs to understand the humor, the attitude, the mindset. Preschoolers like nurturing, young children like silly, older kids like wit and sarcasm. We break down the layers and add them up again. When you combine elements, you can connect with a wider audience," says Del Vecchio.

Steve Hillenberg, creator of Nickelodeon's *SpongeBob SquarePants*, says he intentionally tries to appeal to a broad audience. "A lot of parents like watching with kids, and college kids just want to feel like kids. We write the shows to make ourselves laugh."

The Fairly OddParents creator Butch Hartman echoes Hillenberg: "I have two daughters. I watch with them. I wanted to make a show that I would enjoy watching with my kids."

Marjorie Cohen, Nickelodeon's VP, current series/executive producer, says Nick's shows are written by people who are still in touch with their adolescence. "The core 6-8 age group will always respond to clean, good natured fun that's sincere, while the 9-14 age group is more finicky. When they see teens involved, they usually come in."

By contrast, she confirms that older kids also watch down. "In a recent report on *Rugrats*, a girl said she grew up watching the show and will continue to watch as long as it's on the air."

Speaking of preschool shows, *Sesame Street* has undergone its biggest formatting change this season, its 33rd. It is now broken up into 10-minute modules to appeal more to kids under 2 years of age. The legendary series was designed for kids 2-4, but younger viewers tune in who can't follow the main story, so the modules were added based on a curriculum lesson.

"Kids can tune in and watch their favorite segment and then tune out," explains Rosemarie Truglio, VP, education and research, *Sesame Street*. "We've also found that kids outgrow *Sesame Street* by 4 and then come back if they have a younger sib-

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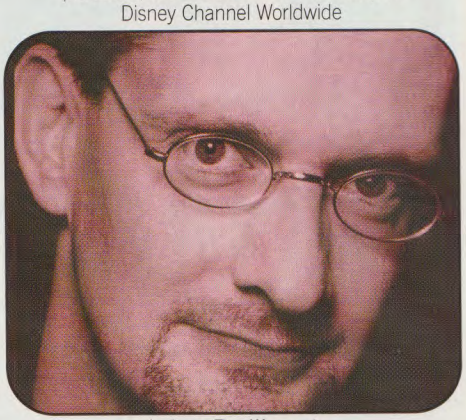
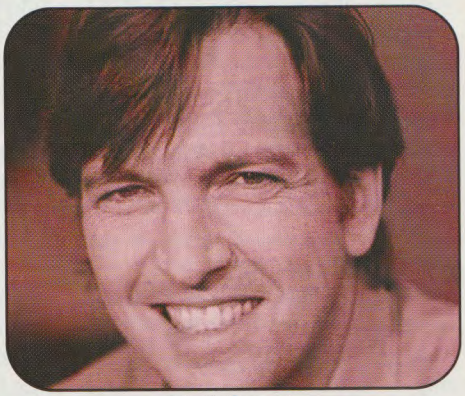
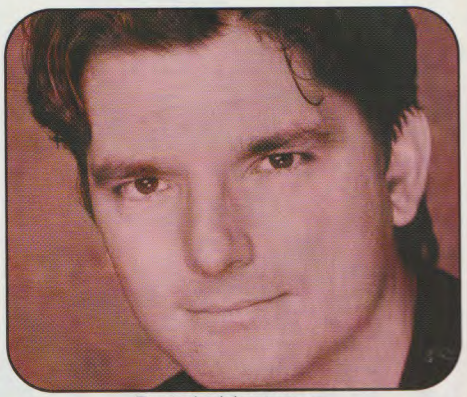
Anne Sweeney,
president, ABC Cable Networks Group & Disney Channel Worldwide



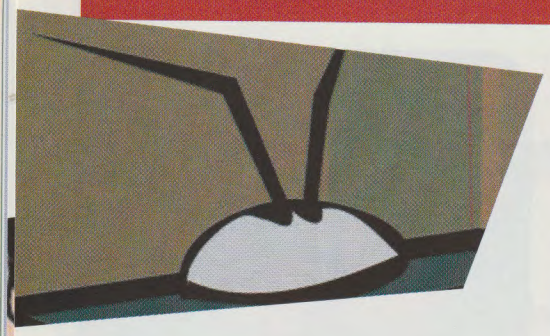
John Bullivant,
director of programs, TV-Loonland



Neil Court,
partner, DECODE



Butch Hartman,
creator, Nickelodeon's *The Fairly OddParents*



Marjorie Cohen,
VP, current series/executive producer, Nickelodeon

Age Rage

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ling and a parent intervenes. They've mastered the academic content and look at the show in a different light."

Del Vecchio adds that the latest trend is female empowerment, which appeals to boys as well. This too is part of the attitude. Boys can relate to female characters that are rough and tough and that are endowed with super powers. "Almost around the world, kids are connecting with girl power. Be anything you want. Be in control of a world that appears uncontrollable."

Powerpuff Girls creator Craig McCracken agrees. "We're still into the same things as when I was growing up. The biggest influence on the show is the old *Batman* live-action series. When I

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Craig McCracken,
creator, Cartoon Network's *Powerpuff Girls*

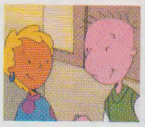
Kids & Cartoons:
What Kids Really Watch

Corey Padnos
- Age 12

Actor/Voice Actor
(Voice of Linus, various *Peanuts* specials; film critic, Movieweb.com's KidsKorner)

Favorite Show: "*The Simpsons*. I consider myself a bit of a comedian. Watching the show at night gives me material to use at lunch the next day."

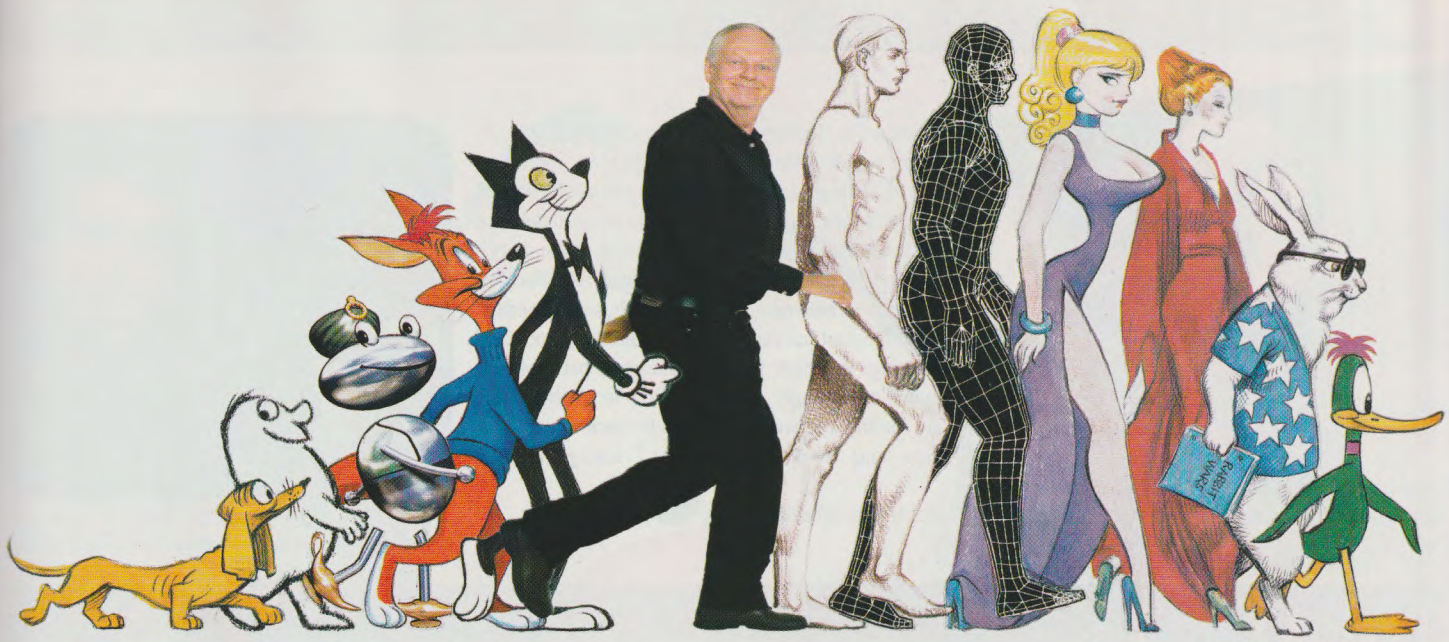
Favorite Characters: "Homer. Lizzie McGuire, Doug."



Why Animation?: "I watch cartoons for the humor, but I also like shows with epic storylines. I used to watch *Beast Wars* all the time for that reason. Just when you think it's going to end or go a certain way, it changes on you."

On Shows For Younger Kids: "I watch Peanuts because I'm the voice of Linus, but also because, after 9/11, it's like comfort food. I can also relate to Linus because he's sorta the philosopher of the group."

Favorite Game: "*Final Fantasy X*. Tony Hawk gives games a bad name. It's not a good influence."



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		Breakfast				
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11:00		Coffee break				
11:15		Sess 2	Sess 4	Sess 6a	Sess 8a	Sess 12
13:00		Lunch				
14:00		Sess 2a	Sess 5	Sess 7	Sess 9	
15:30		Coffee break				
15:45		Q & A	Q & A	Sess 7a	Sess 10	
16:30	Check-in					
18:00		Dinner				
19:00		Evening Workshops			PARTY	

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Age Rage

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was a kid, I thought it was serious, but later, as a teenager, I watched it again and saw the humor in it.

What we're finding with *Powerpuff Girls* is that it's being watched by large groups of boys, including lots of teenagers and college kids and adults watching with their kids. What we try to do is make sure the adult humor doesn't get in the way of the story."

Terry Kalagian, VP of research at Cartoon Network, which airs *Powerpuff Girls*, says timeslots are important because there are inherent patterns of viewing. You have to know the basic patterns and match accordingly. "We test pilots to see how kids are feeling and we buy studies to track trends over days and weeks and months," Kalagian adds.

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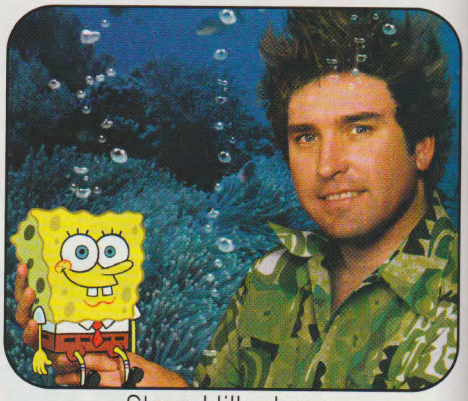

Steve Hillenberg,
creator, Nickelodeon's *SpongeBob SquarePants*

Kids & Cartoons:
What Kids Really Watch

Lauren Schaffel - Age 13

Voice Actor
(Voice of Lucy, *Charlie Brown's Valentine*, Disney/ABC)

Favorite Show: "*The Proud Family*. It's really **fast moving** and

the characters are all so **different**. The Dad is loud. The Mom is quiet and the grandma acts like she's 15."

Favorite Characters: The kids in *Recess*. They talk about kindergarten kids

and think they are so cute and those kids look at the 6th graders like they are kings and queens. It **reminds** me of when I was that **age**; that's how we looked at [younger] kids. **Homer**, of course. The characters in *Rocket Power* inspired me to try snowboarding. I also like the look of *Hey! Arnold*; one's hair looks like a broomstick, another's nose looks like a Popsicle. I get together with **friends** and talk about the **stories**."

Why Animation?: "Watching cartoons helps me **develop** new **character voices**. I get great ideas from listening but, for the most part, I watch TV animation for the **story**.

On Shows For Younger Kids: "If I **like** it, I'll **watch** it."

Favorite Game: "I don't play **video games**. I hate the **violence** in them."

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Age Rage

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"Viewing levels increase during summertime, so that's when we try and launch new shows, when other networks air repeats."

Cartoon Network, however, has the flexibility to run shows in multiple places because a third of its audience is adult. Hence, the success of the *Adult Swim* block on Sunday nights, which has attracted a wider advertising base, including commercials for the Army and Navy and PG-13 movies. Yet *Adult Swim* also attracts kids simply because it's animation.

Disney and ABC have found that tween viewing has not only increased for Disney's One Saturday Morning but among other animated programming as well. Plus *Teamo Supremo* appears to be a good bridge between tween shows and younger skewing properties such as *The New Adventures of Winnie the Pooh* and *House of Mouse*.

Also according to Disney and ABC, focus groups show that boys more consistently watch animation on weekdays than girls. With other broadcasters cutting back on their weekday children's blocks, UPN's Disney block has actively targeted boys this season with *Legend of Tarzan* and *Buzz Lightyear of Star Command*. The strategy has worked, as the Disney block has increased viewership by 6% from the previous season in the demo.

Bob the Builder

However, according to one industry insider, Disney/ABC and Kids' WB! don't have the same crossover potential with older kids as Cartoon Network or Nickelodeon because of the limitations imposed by network standards and practices. "There are certain words they can't say and certain things they can't do. Teens just won't respond because it's too wholesome for them. It's not authentic to them."

From the international perspective, the biggest hits tend to be gender neutral, even though there is

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INDUSTRY INSIDER

Financing Series Animation: 101

BY ELLEN GOLDSMITH-VEIN

Without question, financing is the biggest issue that one faces when it comes to series animation. You can have a great concept and visions of toys jumping off the shelves, but without the proper financing elements, your series will never get off the ground. Co-productions and international sales are hot button topics of the moment for good reason, since one must often cobble together financing from many different sources before any animation production can launch.

Typically, financing woes begin with the network license fee. Unlike primetime television, where a network license fee usually covers all (if not the majority) of a series production costs, license fees in animation have diminished to a point where they will only cover a fraction of a producer's per-episode cost. While the network license fees will vary based on property and circumstance, they have steadily declined over the past few years. The need to find other sources to cover one's production costs has been the primary driving force behind most co-productions.

Taking on a Canadian or European co-production partner can significantly reduce a producer's up-front costs, while also allowing one to take advantage of the various foreign tax credits and production subsidies that exist. Furthermore, pre-selling your product to the myriad of worldwide territories can help round out your per-episode cost and help secure the financing to get your successful franchise-to-be into production.

From the reverse angle, many independent producers have found that co-production partners and the promise of foreign financing are often the easiest pieces of the puzzle to assemble. While some producers are lucky enough to assemble enough financing through foreign interests alone to pay for their production, more often than not, the linchpin to financing most animated series rests on getting a commitment from a U.S. broadcaster. Like it or not, a U.S. network sale tends to be the rubber stamp of approval that will open the floodgates of foreign financing and co-production opportunities due to the marketplace exposure that a U.S. commitment will guarantee.

So where does one go to find financing partners if you are lucky enough to obtain a commitment from a U.S. broadcaster? International marketplaces such as NATPE and MIP-TV are good places to start as these conventions will expose you to a wealth of companies looking to break into the U.S. marketplace. By targeting and cultivating relationships with the key foreign players you'll get a better sense of what kind of programming 'travels' in the international marketplace and who might be interested in taking a financial investment in your project.

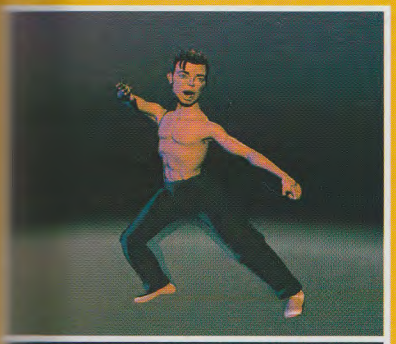
Financing an animated series in today's marketplace may not be as simple or easy as it once was, but by assembling the right partners, you'll be able to put the right pieces in place to see your project mature from concept to smash hit.

Please send your questions for future columns to The Industry Insider c/o Editorial, Animation Magazine via fax at 818-991-3773 or email at edit@animationmagzine.net.

Ellen Goldsmith-Vein heads AMG Animation and the Family Entertainment division of Artists Management Group in Beverly Hills.

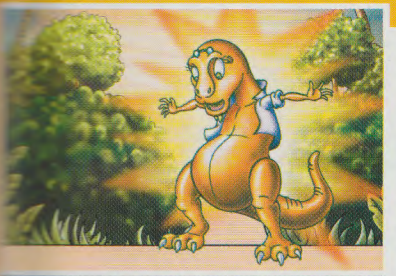
The Dragon & The Phoenix

The Dragon & The Phoenix



The Dragon & The Phoenix

The Dragon & The Phoenix



Gay Dinosaurs

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Age Rage

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a clear preference for boys' programming, according to Brian Lacey, president/founder of Lacey Entertainment, which is now part of 4Kids Entertainment Prods. (*Pokémon*). "Some broadcasters realize they can't turn off half the audience," Lacey suggests. "They try to counterbalance boys' programming with a different look and different content."

Lacey says that another international trend is targeting tweens and teens because of the value of repeat programming. This also corresponds to the fact that shows aimed at preschoolers peaked last year in some regions. "The general perception is that successful shows skew younger over time, after year two, when a show is placed within a traditional kids time period. They have seen this with shows like *Pokémon* and *South Park*. This allows new shows to debut later and thus attract better advertising clients and higher ad rates." Lacey adds that this emerging trend is influencing which shows broadcasters take and which they pass on.

The hard part is always getting new shows past the gatekeepers. Broadcasters are learning that you can't be too predictable or homogenized — you have to be multilayered. With *Pokémon*, there was resistance, Lacey explains. "There were so many misconceptions. They said kids wouldn't watch anime. They said it was too complicated to follow and there were too many characters." But since the show was a breakout hit that debunked conventional wisdom, broadcasters are hip to running counter to the flavor of the month.

Richard Morss, managing director of Banjax, says, "There is a gulf between the sophistication, awareness and ability to interpret new information which children possess and the tendency of TV to pitch low." He believes this gulf is "largely responsible for the narrowing age reach of children's TV, and that increasingly children get more satisfactory and less anodyne entertainment experiences elsewhere."

John Bullivant, director of programs, TV-Loonland, adds, "The impact of kids watching shows not aimed at their demographic in terms of content is that kids have become much more design savvy. They have become accustomed to more sophisticated programming — probably subconsciously — and, as a result, they are unaccepting of the 'standard' cartoon look. They want new, fresh, cutting edge entertainment."

Indeed. According to a Corus Entertainment rep-

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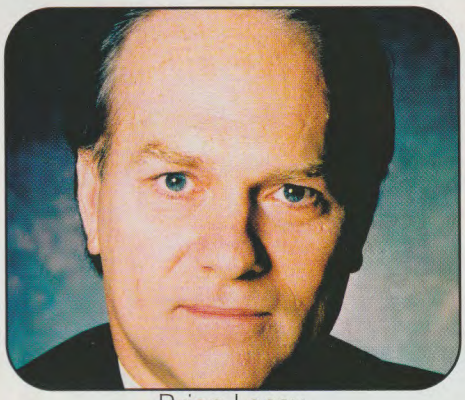

Brian Lacey,
president, Lacey Entertainment

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Playing With pasi: A Studio with Heart

How a Philippine service provider and studio nutures clients and staff.

BY CHRISTOPHER HARZ

First of all, it's not easy to find. Although the work of pasi (the Philippine Animation Studio Inc.), is well known, actually finding the studio itself in the middle of the Makati district of Metro Manila, where traffic is bumper-to-bumper and street addresses seem to come from a random-number generator, can be a challenge. It's all worth it, however, when you enter the studio and are greeted by the warm smiles of General Manager Mimbi Eloriaga and her staff. pasi has a great track record as a full service studio, with credits such as *Bob and Margaret* (co-produced with Nelvana), *Biker Mice from Mars* (with New World Animation), *The Mask* (Film Roman) and the 1999 Annecy award-winning *Kampung Boy* (with Matinee Entertainment).

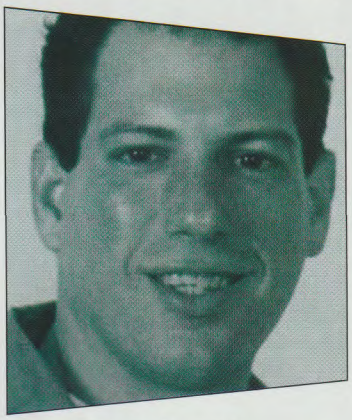
The spirit of the company is evident the moment your tour begins. There are the usual array of snack foods for late-working artists, but also facilities for developing both mind and body. The company has an extensive in-house training program that allows anyone with talent and gumption to move up through the ranks.

Mimbi herself started as a production assistant and worked in every department before becoming general manager. "We believe in being pro-active with training, not waiting until we have to do it," she notes. "For instance, we conduct both beginning and refresher classes in Animo, so all our people know the latest features."

When you meet the senior animators, you really get a sense of the team-oriented spirit of pasi. They engage in spirited and loud discussions of ongoing and future projects rather than huddle uninvolved in their cubicles. It's obvious they consider pasi to be "their studio" instead of just an outfit they work for. "The core group of senior artists becomes involved in a project as soon as we receive the material for bids," says Mimbi. "They review the storyline, we meet, we go over how we can handle different scenes — within budget, yet better than the competition might do it. The artists have a major hand in choosing which shows we focus on."

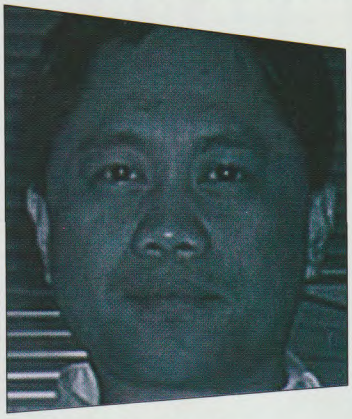
For pasi's 10th anniversary in the year 2000, the studio started an artist-investment plan. Created by Roger Carino, the CEO, and Frank Saperstein, the creative director who is responsible for hunting down co-production deals and contract work for the studio, the plan allows staff members to gain credits for their work in co-production ventures, directly related to their productivity, so that they get paid a percentage of profits on each project. The plan has been implemented for recent productions, including *Kong, The Animated Series* (a co-production with BKN) and *Committed* (co-produced with Nelvana for Fox Family Channel and CTV).

pasi is keeping up with the times, moving on from its origins in pure service work (which is getting harder and harder to find) to co-production deals, and is now doing original development of in-house productions. "In addition to creating shows for international clients, we also want to produce shows that appeal to the large native audience," states Mimbi. "There is both the tradition and artistic talent to develop a distinctive style for the Philippines, like anime is associated with Japan."



Frank Saperstein

Mimbi Eloriaga



Roger Carino

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Age Rage

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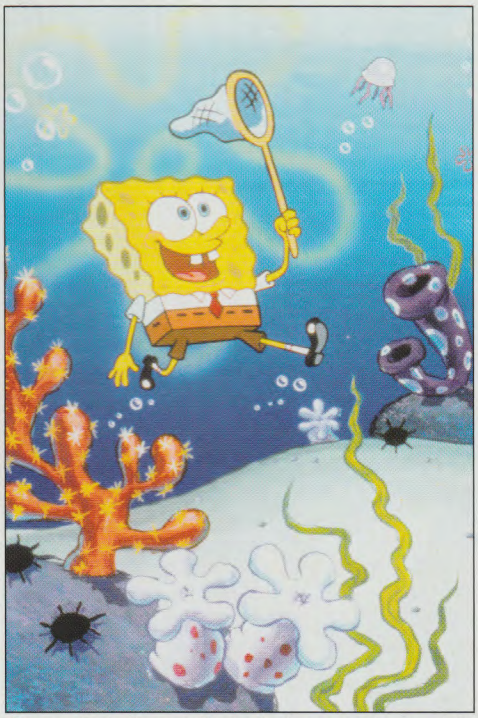
resentative, all kids on Canada's YTV network embrace *DragonBall Z*, since the show is "action oriented and features strong graphics and humor as well as a continuing storyline."

DECODE Partner Neil Court says the integration of animation and live action is also very popular right now among all age groups. "Every time we come up with something unusual, broadcasters respond, even new techniques. We have a new



SpongeBob SquarePants is for school-age children but garners college-aged viewers.

show, *Blobheads*, which is a hybrid of live-action backgrounds and CG characters about three aliens that come to earth looking for their lost leader."

In terms of viewing habits, Susanne Schosser, program director of the German-based Super RTL network, says children 3-5 watch an average of 76 minutes per day; children 6-9 watch an average of 96 minutes per day; and children 10-13 watch an average of 111 minutes per day. By contrast, children 2-11 in the U.S. watch an average of 184 min-

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Regional Selling Opportunities

Just because you sell your animated series to the Disney Channel in the U.S. doesn't mean it will be broadcast on the Disney Channel in other countries. The worldwide cartoon broadcasters headquartered in the U.S. — Cartoon Network, Nickelodeon, MTV, Disney Channel, Fox Kids — each have separate channels around the world, each with its own acquisition team and programmers. This allows territories to provide a localized flare to meet the needs of its audience as well as meet government regulations imposed on content. It's entirely possible to make a sale to Disney U.K. or Fox Kids Latin America without the show ever airing in the U.S.

So it's a good idea to get to know the regional heads of the big cartoon broadcasters. DECODE Entertainment does this by gathering the various programmers on its boat during MIP-TV and MIPCOM. "We pitch them altogether so they all understand what we're doing," says Steven Denure, partner/producer at DECODE. People like Mary Bredin, int'l acquisitions and programming director for Walt Disney TV Int'l, will often help coordinate projects through the whole Disney Channel group; figuring out whether the property makes sense for a handful of channels, one channel or the entire portfolio. According to Denure, the same goes for Henrietta Jones and Benoit Runel for Fox Kids Europe and Finn Arnesen for Cartoon Network Europe.

Many regional channels look for localized programming for shows, customized interstitials, IDs and bumpers. While most channels have their own departments for localization, some work is outsourced, which is a good production opportunity as well as a way for young houses to get a foot in the door and be exposed to the channel's worldwide counterparts and headquarters. Many channels help develop production and broadcast talent for local use.

Here are some of the main buyers for territories outside of the U.S.
Please go to www.animationmagazine.net for a complete list of individual territories.

Cartoon Network Asia, Alice Lee, executive director for programming	Australia/New Zealand, India and the sub-continent, Taiwan, the Philippines, South East Asia	alice.lee@turner.com	some acquisitions, recently from Japan and India
Cartoon Network Europe, Finn Arneson, VP programming acquisitions & development	Europe, Middle East, Africa	finn.arnesen@turner.com	multi-territory acquisitions
Walt Disney Television International, Mary Bredin, int'l acquisitions and programming director	Europe, Middle East, Africa, Asia Pacific, Canada	mary.bredin@disney.com	multi-territory acquisitions, independent of U.S.
Fox Kids U.K., Nathan Waddington, head of programming	U.K., Central Europe, Poland, Scandinavia	waddingn@foxkids.co.uk	some local programming, some third party acquisitions
Fox Kids Latin America, Jacqueline Cantore, exec director, programming & acquisitions	Argentina, Bolivia, Brazil, Caribbean, Chile, Columbia, Costa Rica, Dominican Rep., Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, Venezuela	jacquelineca@fox.com	some local programming, some third party acquisitions
IPE (International Program Enterprises), Kathleen Hricik, Exec VP	MTV, Nickelodeon, VH1 worldwide	212-258-8000	acquires programming & licenses, co-production, for own networks and sale to third parties
Nickelodeon Asia, Syahrizan Mansor, manager, programming	Asia	011-65-2221-8166	local and some acquisitions
Nickelodeon Europe, Jules Borkent, head of programming & production	Europe	011-44-207-478-6000	local and some acquisitions
Nickelodeon Latin America, Tatiana Rodriquez, head of programming	Latin America	305-535-3700	local and some acquisitions

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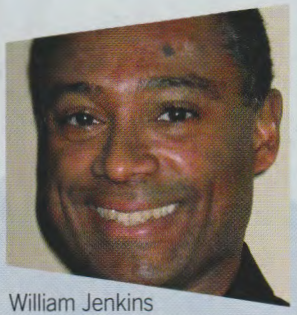

William Jenkins

High Hopes for *Clone High*: Nelvana's Breakout Animated Co-production with MTV

BY JANET L. HETHERINGTON

It's hard enough being a 16-year-old in high school without having the added pressure of living up to famous parentage. For the characters of *Clone High*, a stylish and smart new animated series from Nelvana Ltd. (co-produced with MTV), there's even more pressure involved — the teens at this school are the actual clones of history's most celebrated personalities.

At *Clone High*, the halls and classes are filled with junior versions of Abe Lincoln, Gandhi, Cleopatra, Washington Carver, JFK and Joan of Arc. Ghengis Khan is the school bully. The teacher, Mr. Sheepman, is an earlier and less successful cloned subject. "He's sort of half human, half 'Dolly the sheep,'" laughs William Jenkins, Nelvana's VP of development.

"*Clone High* is very funny, but it is also an incredibly intelligent show," Jenkins comments. "It's an example of how Nelvana is growing beyond the preschool market and expanding into the young adult market. In my opinion, this show will have the same market and the same appeal as *The Simpsons*."

From the beginning, Nelvana felt the *Clone High* premise was a hit. "We saw this show in storyboards and stayed in touch with the creators," Jenkins explains. "Things came together when co-production discussions with MTV got underway."

Thirteen episodes of the 2D animated show, which is set to debut in the fall on MTV, are being produced. Christopher Miller and Phil Lord are executive producers and creators of *Clone High*. Bill Lawrence, co-creator of *Spin City* and creator of *Scrubs*, is also an executive producer. John Miller is executive producer, MTV; Jackie French, Jennifer Saltzgiver and Geoff Suddleson are executives in charge of production for MTV.

The animated comedy spins a twisted tale of how a renegade band of evil scientists extracted the DNA from history's most celebrated personalities some 16 years ago. Now, young versions of historical figures, dead celebrities and every musician who ever flew in a rickety plane in bad weather are all high school students together at *Clone High*.

The show takes a tongue-in-cheek approach to science and history, but it has elements of parody, too. As the students of Clone High deal with real issues facing everyday teens, the series pokes fun at the style and melodrama seen in teen angst drama. Questions of nature versus nurture, fate, predestination, history and secret government conspiracies are all ripe for ribbing.

"The basic lead is Abe Lincoln, an earnest, gawky kid, who has unrequited love for Joan of Arc," Jenkins says. "Ghandi is a rapper and a 'party boy' — we're going against type here — while JFK is a school playboy chasing after Cleopatra." Other clones will be popping up at *Clone High* from time to time, including deceased rock performers as well as world conquerors, like Napoleon.

Clone High features a star-studded roster of original voice talent, including Donald Adeosun Faison (*Clueless, Felicity, Scrubs*) as Washington Carver, Nicole Sullivan (*MAD TV*) as Joan of Arc, Andy Dick (*News Radio*) as Mr. Sheepman, and Christa Miller (*Drew Carey Show*) as Cleopatra. Special guest voices include Marilyn Manson, Tom Green and Michael James McDonald.

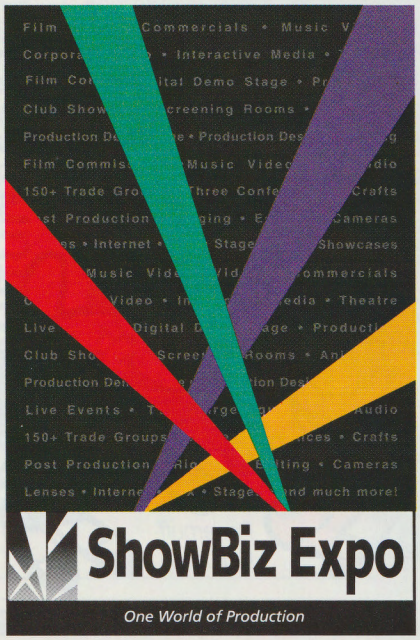
The series will also showcase original music, which only seems natural given that co-producer MTV (Music Television) is a leading multimedia brand for young adults and is pretty much synonymous with music. Says Jenkin, "Music will indeed be an element of Clone High with original songs composed for the show. Many songs will be sung by the leads.

"We believe our audience is going to respond fantastically to the amazing new programs we are producing with them [Nelvana]," says Brian Graden, president, programming, MTV. "The shows are cutting-edge and funny, exactly what our audience is looking for." In addition to *Clone High*, Nelvana is co-producing the live-action sitcom *Varsity Blues* with MTV.

"Chris and Phil, the creators of *Clone High*, are extremely creative guys," adds Jenkins. "The designs are gorgeous and the cast is wonderful. Combine Nelvana's animation expertise with MTV's 20-year proven track record of appealing to young adults and you have a winning combination."

Janet L. Hetherington is an Ottawa-based freelance writer and cartoonist.

Find the Inspiration and Resources to Enhance Your Next Production



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Age Rage
continued from
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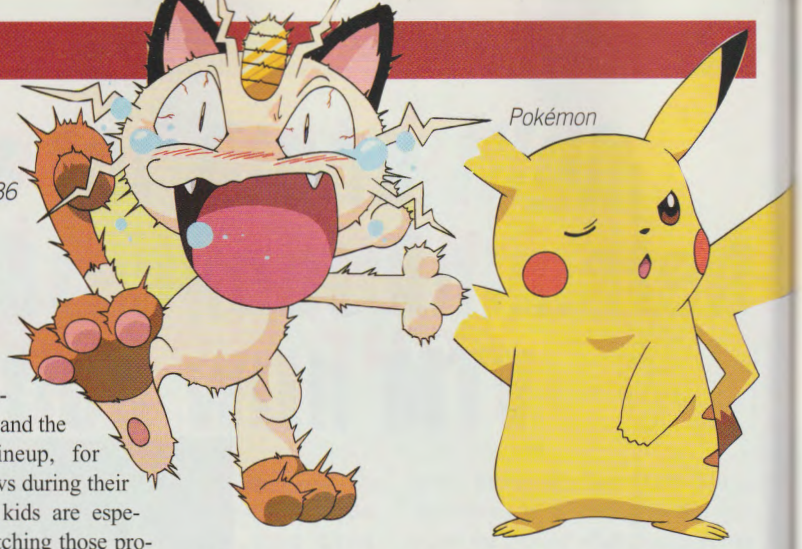
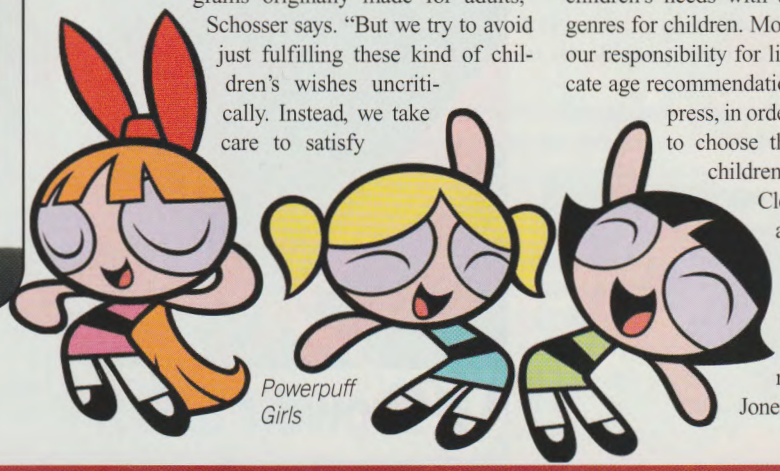
utes per day.

Meanwhile, for the last two years, Super RTL has gradually increased its rate of preschool programming. *Bob the Builder* and the Playhouse Disney lineup, for instance, are huge draws during their timeslots. "Generally kids are especially interested in watching those programs originally made for adults," Schosser says. "But we try to avoid just fulfilling these kind of children's wishes uncritically. Instead, we take care to satisfy children's needs with adaptations of well-known genres for children. Moreover, we are conscious of our responsibility for little viewers. We communicate age recommendations about each series to the press, in order to give parents the chance to choose the right program for their children."



Pokémon

Susanne Schosser,
program director, Super RTL



Powerpuff Girls

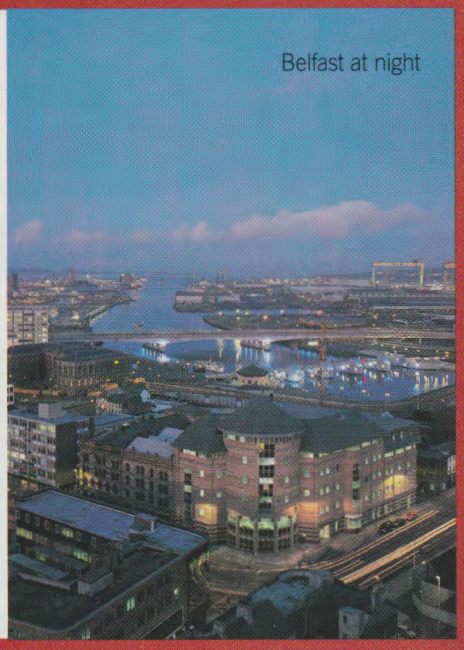
Clearly content is king once again in TV animation, with the biggest hits transcending age and gender. But then it's always been about 'layering.' What's old is new and somewhere Chuck Jones must be smiling.

When Irish Eyes Are Rendering

Here's one more reason to dub Ireland the Silicon Isle. Banjax – an ambitious new animation company – is opening its doors in Belfast. "Since the Peace Accord, Belfast has started to find its cosmopolitan feet," explains Managing Director Richard Morss. "Like the rest of Ireland, it's been participating in the digital boom economy and is really beginning to hop." One of the largest exporters of software in the world, Ireland — and Belfast in particular — is now poised to become one of the largest exporters of CG animation.

Although the new enterprise, with offices in Belfast and London, will begin as an acquisition and distribution outlet, it will quickly expand to include a digital production studio on the Emerald Isle. Morss, along with CEO Darryl Collins and Director of Animation Alastair McIlwain, are already co-producing *Gene Fusion* with the Dallas-based publishing firm, Beckett Entertainment, and *Sick And Famous* with Paris-based production house Kayenta.

Although the beauty of Belfast (along with the tax breaks and government support opportunities) easily explain the team's choice of locale, we had to ask about the name. Morss says it's a very Irish term and is slang for broken. "Broken, as in, 'We're going to break all the molds.'"



Belfast at night

Gene Fusion, a new series from collectible magazine publisher Beckett Entertainment, is about young gladiator-types of the future who discover the ancient science of gene-fusing. They use their arts to mix and match animals and create marvelous new creatures that battle each other in stadium competitions.

Intrigued by this idea, we asked creator and President of Beckett, Jeff Amano, how he came up with the idea. "I'm fascinated by gene technology; rabbits that glow in the dark, cows that populate like goats. Also, when I was a kid I had one of those toys that was sort of an Easy-Bake Oven for boys. You put a block of plastic in it and it grew into an animal." Missing that 1970s toy must have bugged Amano subconsciously for years. Fortunately, instead of doing any permanent damage, it landed him a series deal.

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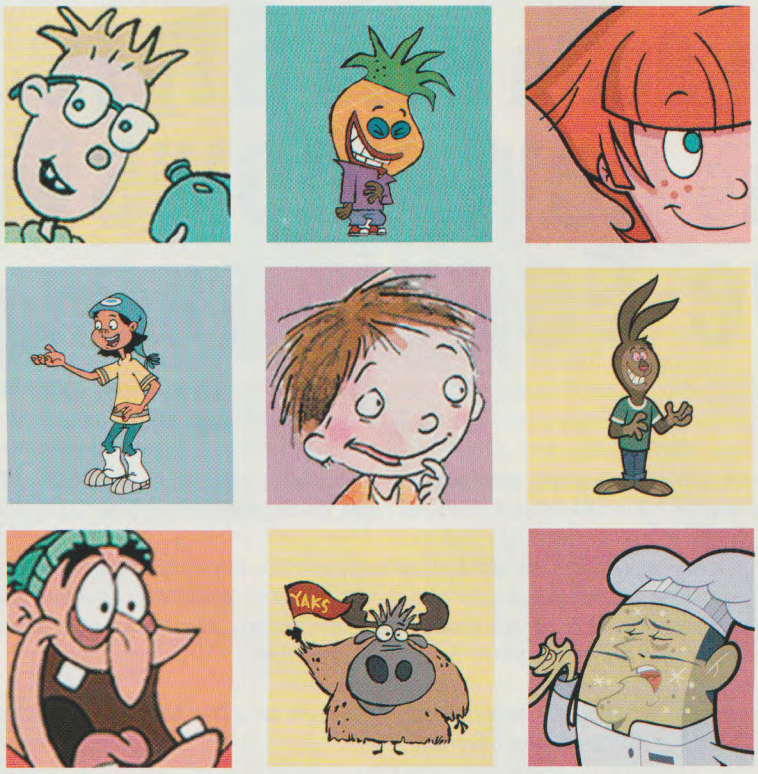

Studio B
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You Gotta Have Style: Nine New Shows with Eye-Popping Designs

COMPILED BY NELLIE TEHRANI

Sure you need great characters, a strong story and quality animation to produce a hit but what about design? Even though it's one of the first elements that intrigue television buyers, we think the importance of great design often gets overlooked.

For example, Executive Producer Jeff Fino of San Francisco-based Wild Brain explains that the look of Nick Weigel's Vanilla Pudding *garnered buyer interest long before the story – about a quirky little sprite who imagine's she's a really out-of-the-ordinary super heroine – was even established. Then, of course, there's always that famous tale about Gabor Csupo selling* AAAHH!!! Real Monsters *to Nickelodeon based solely on the strength of a drawing penned on a cocktail napkin...*

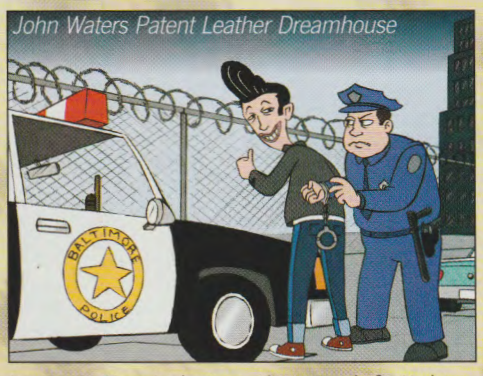
With this in mind, we thought we'd throw our spotlight on a few new shows that have the kind of style it takes to turn buyers' heads and open eyeballs on the small screen, and beyond.

Funny Drawings

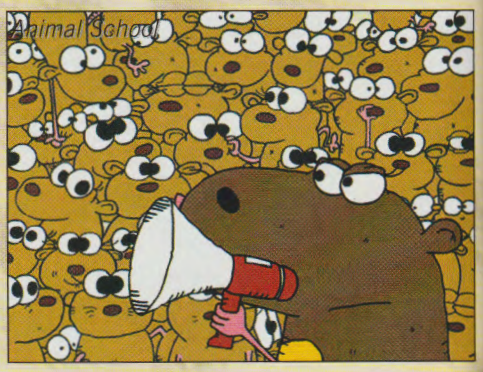
John Waters must have had a good time guest-starring as a voice on *The Simpsons,* because he and *Simpsons* director Mike Anderson have teamed to create a new show for FILM ROMAN. *JOHN WATERS PATENT LEATHER DREAMHOUSE* features Waters himself as an eccentric storyteller and collector of oddities. Sure, this one may look a lot like the signature style of Film Roman's mega-hit — at first glance — but don't let familiarity deceive you. This series promises to take funny drawings beyond the realm of *The Twilight Zone.*

Andy Wyatt and his FICTICIOUS EGG Production house is all about quirky drawings. From the pathetic and bawdy bachelor (*Johnny Cassanova —The Unstoppable Sex Machine*) to the lives of "stooopid" rodents (*The Uncontrollable Hamsters*), this guy will sketch out anything. Now, along with U.K.-based ELEPHANT PRODUCTIONS, he's Flash-animating a new kid's show – yes, a kid's show – called *ANIMAL SCHOOL.* Jointly commissioned by the CBBC for its new channel and website, this series of :45 interstitials is written by Jim Rix, Elephant's quirky writer, and is set inside a series of "special ed" classrooms. In *Animal School,* dazed looking lemmings learn to follow their pals off cliffs and vacuous vultures discover how to finish each other's lunch.

Talk about a diverse portfolio — TV-LOONLAND is not only distributing 8 new episodes from Mainframe's opulent CG epic *ReBoot,* but introducing a Tim Burton-Meets-



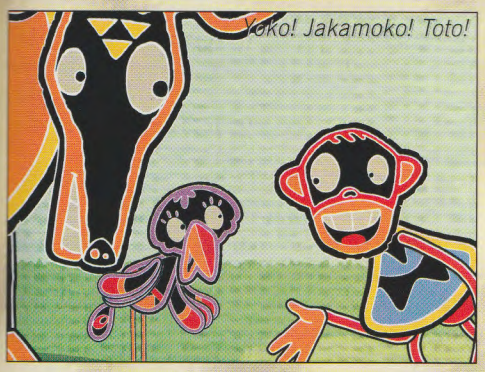
Sesame Street design that is definitely... *SOMETHING ELSE.* Based on the award-winning book of the same name by Kathryn Cave and Chris Riddell, this new series is about two characters who think, act and look different; sort of *Dr. Suess* meets the *Odd Couple.* Produced with Canada's STUDIO B, *Something Else* is both weird and wonderful to look at.



High Art

If there was a way to step into Hahn Film's recreation of ancient Persia and the one thousand and one tales of Scheherazad, we'd do it in a second; this design is just that sumptuous. With the production of *Arabian Nights — The Untold Stories,* the Berlin-based production house, along with broadcaster SuperRTL, are not only giving the great teller of tales adventures of her own, they are going to great lengths to provide a magical setting worthy of her fairy tale status.

Yoko! Jakamoko! Toto! looks like a moving picture book come to life. Created in 2.5D, this design is so striking —so reminiscent of African textiles and art — kids will want to reach out and touch it. Produced by Gullane Entertainment and Collingwood O'Hare Entertainment, *Yoko! Jakamoko! Toto!* is a vibrant celebration of the friendship between a bird named Yoko, an armadillo named Jakamoko and a monkey named Toto. The decision to relinquish both dialogue and narration allows these tales to unfold through music, action and glorious graphics.



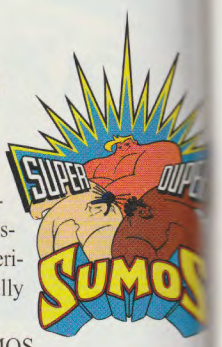
Revenge of the Cute

Aw come on, what could be cuter than *Andy Pandy*? Even thick-skinned adults think of this show as comfort food. As for preschoolers, well, let's just say if the candy colors and delicious backgrounds don't have them drooling, quality animation from U.K.-based Cosgrove Hall will. Best of all, stop-motion animation on this updated version of the 1950s classic will be composited with CG effects. The CBBC has already gobbled up *Andy Pandy* for its new digital channel, Cbeebies.

Canadian-based DECODE Entertainment is known for taking major stylistic risks that pay off. If you doubt us, take a closer look at their popular school-aged series *Angela Anaconda*. The company is now venturing into the pre-school arena with two striking designs. Bright colors and round, adorable shapes make *The Save 'Ums* one of our top picks, but the endearing and intricate look of *Franny's Feet* is too sweet to resist. Both series are animated by C.O.R.E. Digital Pictures.

Even though Wild Brain's *Vanilla Pudding* has 2D elements, it's basically a CG series. In philosophy however, Nick Weigel's creation most appropriately falls under the Funny Drawings category. The look is, well... strangely compelling: Is *Vanilla Pudding* cute or scary or both? Whatever. We just like her 'cause she's warped. (But, hey! Aren't those *SpongeBob's* eyelashes?)

SHOPPING BY AGE
THE DEMOGRAPHICS OF 6 NEW SHOWS



● Watch out, *Romeo and Juliet*. ALBERT THE WOLF is a series about the impossible love between a wolf and a hen, replete with a gang of obstinate sheepdogs and a maniacal mole. Definite crossover appeal. From Mondo TV (IGEL Media distributes as well) in association with RAI and Animation Bend.

● Now here's something for preschoolers that school-aged kids might enjoy as well: THE BREAKFAST MONKEY (currently in development from Curious Pictures). A flying monkey obsessed with eggs, waffles and bacon that spreads a little "breakfast magic" on toast.

● For preschoolers looking for a little blarney, there's a new series from Mike Young Productions and Entara Ltd. called THE CURLEY TALES OF PIGGLEY WINKS. Based on original stories by Irish writer Denise Fitzpatrick, the CG animated series features a grandfather who knows how to tell a tall tale full of shenanigans. Definite family appeal.

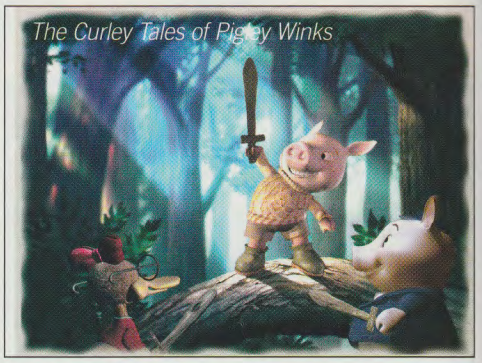
● Speaking of preschoolers, John Morris, HIT Entertainment's Sr. VP of global TV and home entertainment, says, "We still have shows for older kids too and of course younger children will watch what the older ones watch if for no other reason than they don't control the remote when the older siblings are in the room. That's one reason scheduling for pre-schoolers is very important, and that's why broadcasters are now very attuned to knowing when is the right time in their society to catch preschoolers and their parents without the older siblings there."

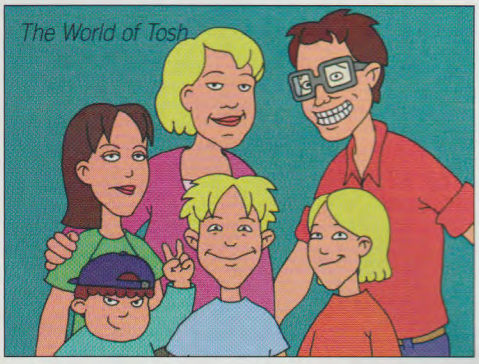
● THE WORLD OF TOSH (now in production from EM.TV) is no ordinary kid's show. It's about a wise and perceptive 9-year-old Swedish boy that happens to be a ladies' man. Talk about a tween dream.

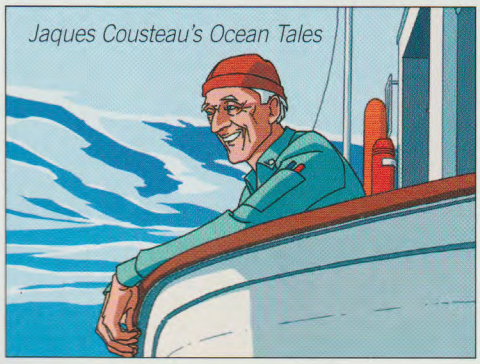
● Kids of all ages and their parents should be enticed by JACQUES COUSTEAU'S OCEAN TALES, the series from Dargaud-Marina about the legendary oceanographer who passes on his knowledge and experience to a group of culturally diverse children.

● SUPER DUPER SUMOS may be just what teenage viewers are looking for. This series from DIC Entertainment pushes the envelope past *Powerpuff Girls* and *Butt-Ugly Martians*, with rough and tumble sumo superheroes trained to save the world from the evil forces of Bad Inc.

● 64 ZOO LANE from Millmages has a dreamy storybook style that will delight children and remind them of their favorite bedtime stories. Each night Lucy escapes to the zoo with the aid of a friendly giraffe and gets to talk to the animals about their amazing adventures.







AGE RAGE FORECAST:

Rodrigo Piza, general manager, The LOCOMOTION Channel

"In the short term, I believe TV stations will have to make a conscious decision to properly program to age groups. In the long term, we all know that older programming constantly appeals to younger audiences. I believe that regulations will push networks to inform their audiences about what kind of show they're going to be watching.

Additionally, niche digital networks will cater to age specific targets that view programming at all times."

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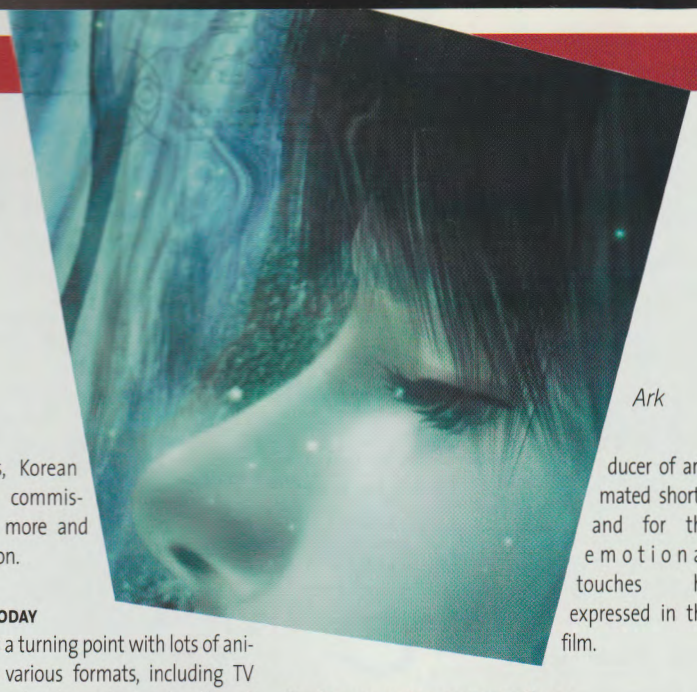
A View From Korea

BY KWAN OH LIM



Ark

For some time Korea has been the third largest animation service provider in the world. However, animation services is a very narrow and limiting field with lots of competition from countries like China, the Philippines and Taiwan. For this reason, Korean producers feel it's necessary to make our own animation and control the rights to our product.

THE BEGINNING

Daydream, the first Korean animated film, was released in 1936. However, animation wasn't really produced on a regular basis until after the Korean War.

At first, animation was produced for commercials, starting with a spot for Lucky toothpaste in 1956. In 1967, *Hong, Gil-Dong, Super Hero*, produced by Stonflower Co. Ltd. and directed by Dong-Heon Shin was released as the first Korean feature length animated film. It was a booming success for Korean animation at that time, generating an unprecedented audience of more than 100,000.

Korean animation experienced a brief renaissance in the mid '70s to early '80s with about 10 works produced a year. Work turned more toward animation services and was more profitable than new creations.

Ever since the Olympics in Seoul, which attracted huge TV audiences, Korean broadcasters have commissioned and telecast more and more Korean animation.

KOREAN ANIMATION TODAY

The year 2000 was a turning point with lots of animation produced in various formats, including TV series, feature films and independent animation. A variety of styles are now used, but there is a particular rise in 3D. Korean producers are also doing a lot more preproduction work.

Back in the '90s, it was very difficult to obtain financing for new projects because there were still so few Korean successes. Now, with the success of live-action films, the entertainment market is expanding and is attracting investors. *Cubix* from Cinepix and *Top Blades* from Son O Gong have demonstrated the success of Korean animation in the international market.

There are many animated feature films in the works in addition to recent releases such as the 3D computer-animated *Run-Dim* from Digital Dream Studio and *My Beautiful Girl, Mari* from SIZ Entertainment Co. Ltd. *My Beautiful Girl, Mari* received good reviews for the unique artistic style of Sung-Gang Lee (an indie producer of animated shorts) and for the emotional touches he expressed in the film.

THE FUTURE OF ANIMATION IN KOREA

Korean producers are trying to find the best way to produce animation without relying solely on funding from local broadcasters.

Some are capitalizing on merchandising. *Audition*, a film based upon a popular comic book and directed by Kyung-Jo Ming of Luscaux Entertainment, has already been developed for character merchandising, including stationary items, clothing and puzzles. Luscaux plans to record a soundtrack with popular musicians to capitalize on the growing recording industry in Korea to coincide with the film's release. *Audition* will be released simultaneously in Korea and Japan as the first step to the international market.

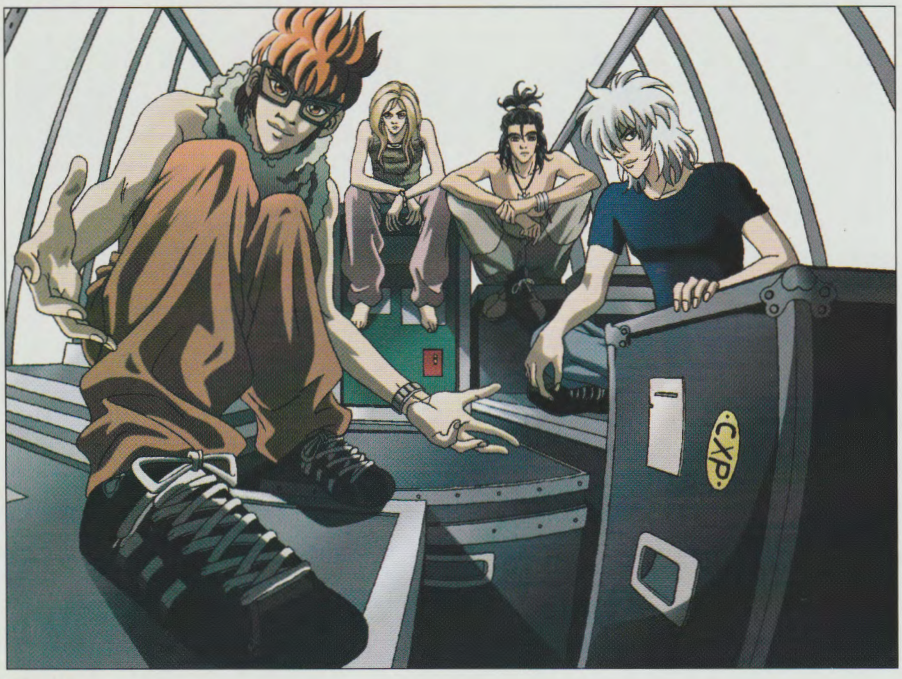
Likewise, Tin House, producer of *Wonderful Days*, is searching for an international partner to reduce financial risk while maintaining a striking art style and use of innovative techniques.

Digital Dream Studios is jointly producing *Ark*, a CG sci-fi feature, with well-known Director John Woo. The film boasts a $7 million budget and a crew of more than 80 artists. Digital Dream also plans to parlay its computer animation expertise into online gaming and is developing new games to expand into this growing market.

To support this surge in the Korean animation industry, the government set up the Korea Culture & Contents Agency (KOCCA) in 2001 as a subsidiary foundation of the Ministry of Culture & Tourism Republic of Korea. The goal of KOCCA is to develop and promote animation by helping producers exhibit and collectively market themselves at television markets such as NATPE and MIP-TV.

This year will be another exiting milestone for Korean animation as we capitalize on the strength and know-how acquired as a major animation service provider. As our industry expands, Korean talent will gain wider acceptance in the international market.

Kwan Oh Lim is project manager for the Korea Culture and Contents Agency.



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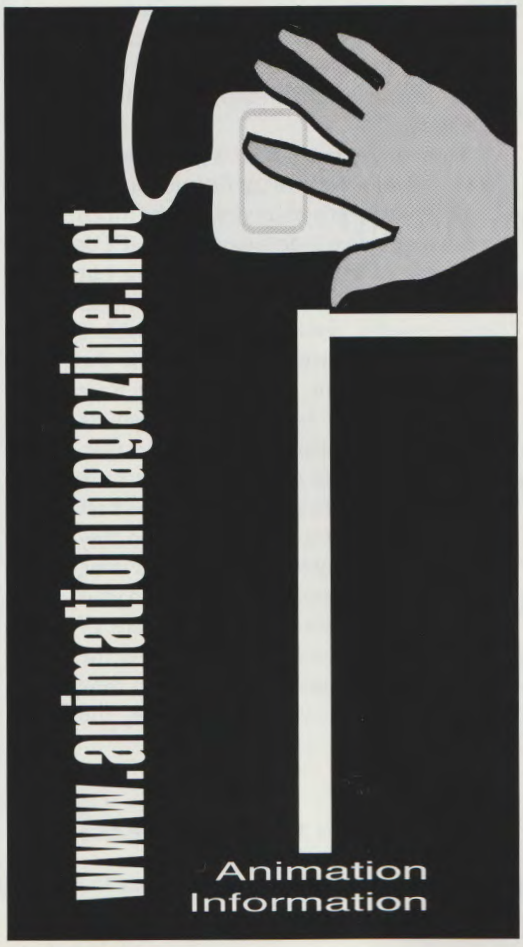
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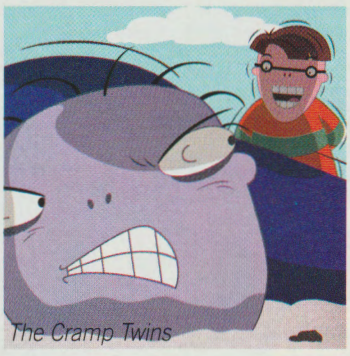

The Cramp Twins

To Pitch or Not to Pitch: (At Television Markets...)

BY KEN OLSHANSKY

Pitching at markets is like doing interpretive dance at a Formula One event. You can do a beautiful job of expressing yourself, but while cars gun by at 200 miles per hour, it's unlikely anyone's going to catch the nuance. This is because markets aren't creative events; they're sales events. Markets are for moving programming by the pound.

In five years at Sunbow, I've been to roughly 15 markets. As an independent producer, we've pitched plenty of new concepts, and as part of a distribution company, we've taken innumerable pitches as well. In my experience, we've always done better justice to our new ideas when we've pitched them outside of the markets, at festivals or conferences.

That's not to say that small or independent producers should avoid MIP, MIPCOM and NATPE altogether. But rather than coming specifically to pitch your property, use the markets as a strategic stepping-stone for making favorable impressions and building relationships before going in for the kill. There's a definite research element to markets as well. Sometimes it's better to ask questions and listen for the 20 minutes that you get — between interruptions, of course — and then follow up afterwards with the pitch on paper. Concentrate on letting people see that you're likeable and plausible first.

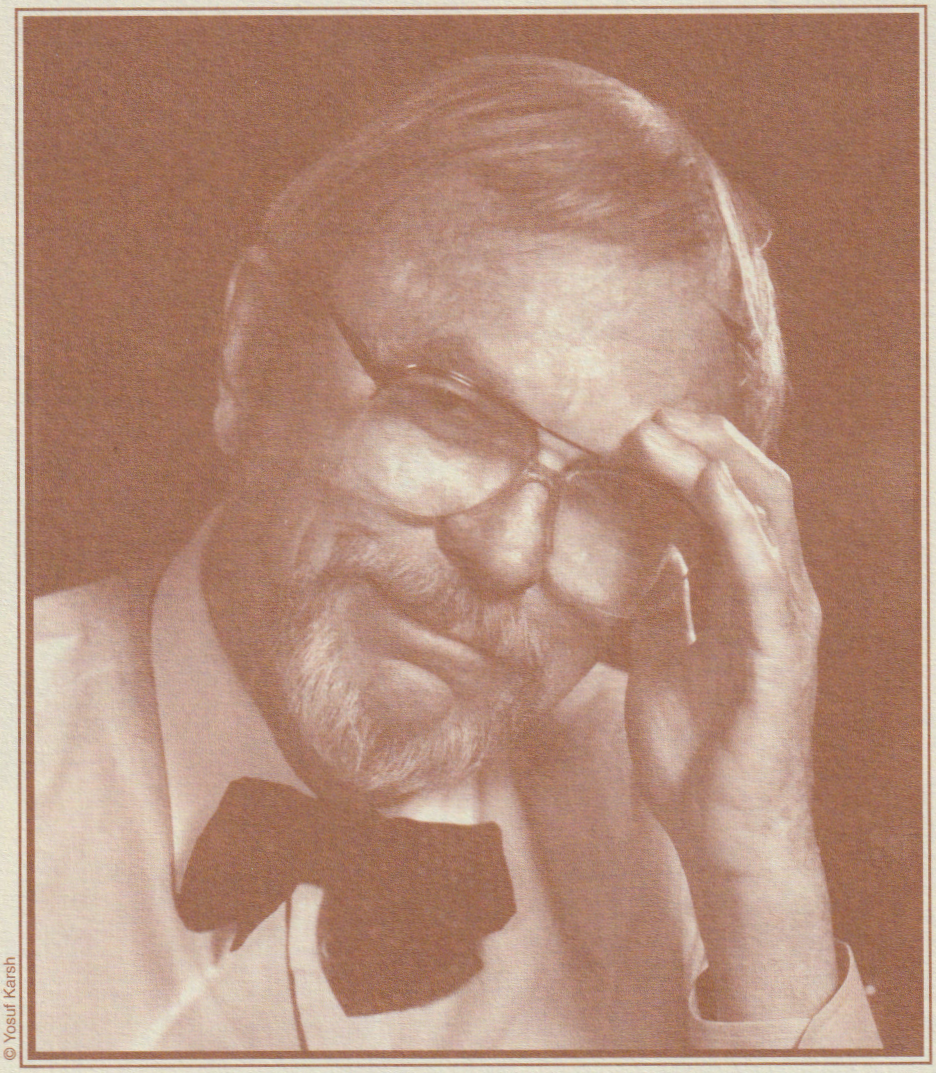
In a bid to keep our properties out of the 'not happening' pile, Sunbow does a good deal of its pitches at smaller industry events — like festivals and conferences — or, wherever possible, in office meetings. The big animation festivals, like Annecy or Ottawa, are creative events, not sales events. Distributors and broadcasters come specifically to see new ideas — not programming by the pound — so a festival is a friendlier and more receptive place to pitch. Likewise, conferences and other industry meetings are slower paced, and friendlier, than the big markets.

When Sunbow was co-producing *The Brothers Flub* with RTV, we had some of our most productive creative meetings at Annecy. Additionally, *Fat Dog Mendoza* was financed out of a conversation we had on the fly with a European producer called TMO Film GmbH (now TV-Loonland) at an animation festival. That deal rolled over into a second production, *The Cramp Twins*. Clearly the *Fat Dog* and *Cramp Twins* relationship, which began at an animation festival, was a successful one, as TV-Loonland now is Sunbow's parent company... but that's a whole other article.

If a producer wants his project in front of a bunch of people at one time, he should fly to Banff; or to an L.A. conference; or to the Amalfi Coast for Cartoons on the Bay (how sweet is that?). Be casual, meet buyers as fellow animation fans and let your conversation naturally lead into the pitch.

Another approach is to meet buyers in their offices. A week in Los Angeles or New York, Toronto, Paris or London can be much more productive than a week at NATPE or MIP. Cold calling can be intimidating, but it's no more intimidating than 10 minutes in a crowded convention center with a grouchy broadcaster who's late for the next appointment. Most companies have executives who take pitches. If you're nervous about calling, feel them out first. Send an e-mail, or drop them a postcard. They'll respond. To give your idea the best chance, you want to see buyers when they can focus on shows, not sales. If, however, you find that attending a market is in your strategic interests, please be aware of these other important considerations: the music is awesome when NATPE is in New Orleans, but it's still hard to beat the French wine.

Ken Olshansky is the Sr. VP of creative affairs at Sunbow Entertainment.



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Chuck Jones

1912-2002

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The only thing more impressive in the art world than someone who innovates is someone whose innovations have long lasting impact and personal style. In the arena of animation, it would be hard, if not impossible, to discuss long lasting innovations, such as the unique use of comedy and emotion, without discussing the work of Charles M. Jones.

As a director, Chuck worked within the lean constraints of Warner Bros. animated shorts and assembled a unit whose personnel were as keenly chosen as his own ability to hit a character pose with genuine sentiment. Chuck imbued his characters with traits we could all identify; personality traits that came from within and flowed out onto the big screen, our culture and our subconscious.

Chuck Jones was an artist in the fullest sense of the word. His films, his drawings, his observations of life and stories, like many a great artist before him, represent a well of knowledge that even the most accomplished revisit for a drink of inspiration or a smile.

In memory of a life well lived, we have gathered together the following testimonials, memories from members of his inner circle; remembrances from people who knew him best — his family, his co-workers and his friends.

Marian Jones, Chuck Jones' wife

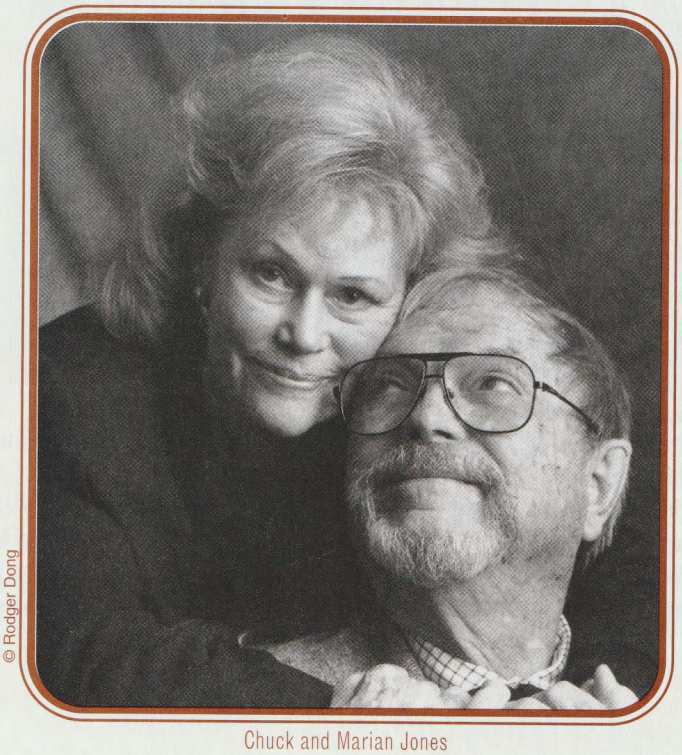
I first met Chuck when I was writing for *TV Guide* and a CBS publicist asked me to interview Dr. Seuss and Chuck Jones about the new TV special How the Grinch Stole Christmas. Having small children at the time, I was looking forward to chatting with Dr. Seuss and asked if it was necessary that Jones be included. I knew little about him except that he worked with the Warner Bros. characters. "Yes," said the publicist. "After all, he's directing the special."

And so it was that at the MGM Studios commissary one day in 1965, I sat down to hear some Seussian remarks and ended up with a dazzling display of the wit and wisdom of Chuck Jones.

People often used to ask what it was like to be married to Chuck, if it was jokes and humor round the clock. Of course not. Chuck was a brilliant, complex man. He often said that the cartoon characters came from inside him, and that was true. We both had a kind of off-beat, angled way of looking at the world; and I think we never quite believed our good fortune in having a deep love that continually allowed us to flourish and live fully and joyfully.

Joe Adamson, Film Historian, Author of *Bugs Bunny: Fifty Years And Only One Grey Hare*, Archivist for Chuck Jones, 1990 - 1991

I defy you to find anybody who dealt more perceptively with the Warner Bros. cartoon characters than Chuck Jones did! And he did it with his whole crew.



© Rodger Dong

Chuck and Marian Jones

© ® Warner Bros.

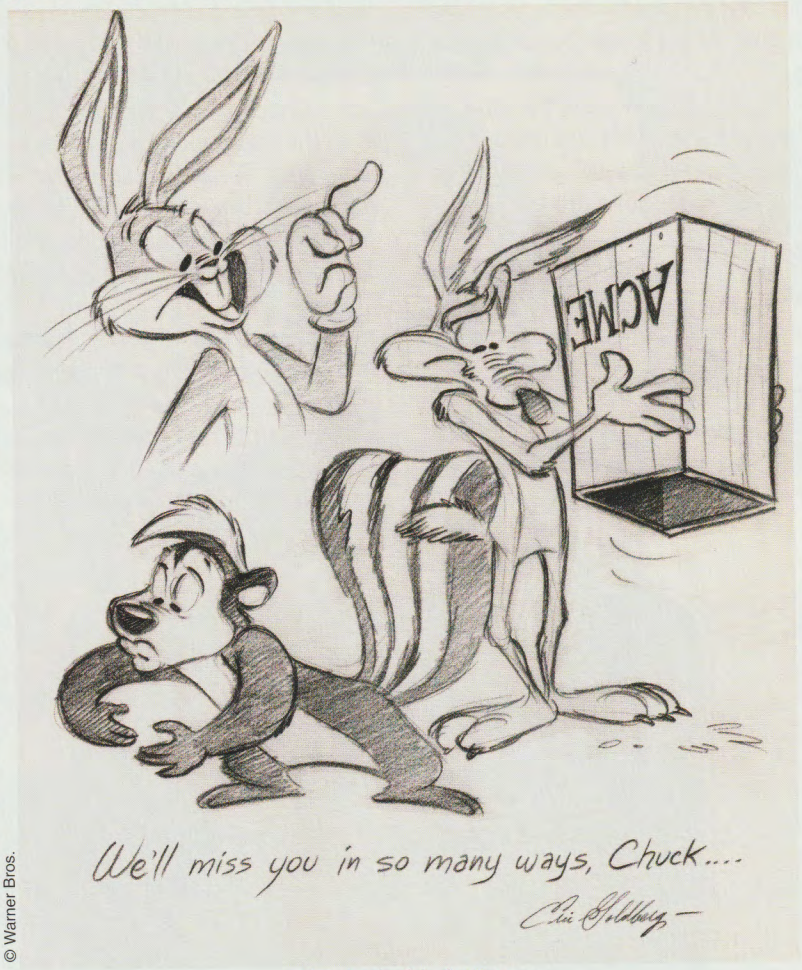
Chuck gathered his unit together, picking the animators working for him. He knew Maurice Noble was working at Disney and went to some length, over a long period of time, to bring Maurice into the fold. Ken Harris was Chuck's lead animator. He did great stuff, but he did it as part of Chuck's unit — He was trying to give Chuck what he wanted. The animators said Chuck was like a Boy Scout leader. They were really a group, before work started and after work was over. They'd gather at 7:00 in the morning and go hiking up those mountains behind the Warner Bros. Studio, as a way of starting the day off. That kind of thing helped bring some of this great work into being.

Mike Maltese got good at knowing what kind of stories Chuck would accept. At the Warner Bros. studio, they used to say that it was incredible when those two guys would get in the same room. Mike would write stuff, and Chuck would change it in terms of what he thought was funny. He could take a situation and treat it very broadly or very subtly. That whole studio was a great percolation of minds.

He and Mike talked, then Chuck would sit at the drawing board and — not just make a drawing, but make a drawing of a character that he believed in. Chuck directed in terms of the character, and in terms of perceiving the characters. He was trying to think like the character did and ponder what would he do. He felt you had to believe the characters were real, or you just couldn't work with them. He said he would go home to his wife and say, "You know what Daffy said today?" And she never got used to it. She would say, "Well, you were drawing it, you did it!" He'd say, "That's not true! It came out of him, because it was natural for him to say it!"

Chuck really directed those films frame-by-frame. He had a knack for getting in there and determining how it's gotta go. He directed in terms of how the characters would stand, how they'd move. This one will raise that eyebrow at exactly this second. That one will have his hat tilted to this side at exactly that angle. He made a drawing for practically every foot of film, and the animator's job was to capture the quality of that drawing. But Jones said "I don't want them to copy my drawings." He felt that [Ken] Harris, and the other really good animators, would go beyond his drawings, because they actually had to solve the problems of getting the movement to work. But, Chuck would provide the impetus for the scene the animator would finally create.

Most animation directors' work looks mechanical. A director can get a dog to bark and the chicken to run, etc., by laying it out on an exposure sheet and making a couple of drawings and telling the animators, "This is what I want" - but when you put it together, it tends to look mechanical. It is not normal for animated films to have the marvelous look to them that Jones' films do — the wit of the poses. Chuck was an animation director like no other.



© Warner Bros.

Drawing by Eric Goldberg

Eric Goldberg, Director and Supervising Animator

Even at their most frazzled, Chuck's characters always had an air of dignity about them. First off, there were Chuck's poses. Using the entire body to be expressive and make a pleasing graphic statement.

Secondly, there was Chuck's timing, which graciously allowed the audience to read those poses. Judicious use of "smear" drawings to get to that next pose a split second before the viewer knew it, made Chuck's work crisp and funny. Conversely, a nicely animated action at normal speed would then settle gracefully into one of Chuck's poses.

Then there was Chuck's economy with movement. The economy equaled visual wit on screen and a masterful skill at directing the audience's eye. Chuck could freeze Marc Anthony, flick his eyes to the audience (in about two frames) to register his dismay, then have one ear flop over as the cherry on top.

All of this great posing, timing and economy required great animators to pull it off, and Chuck's unit had them. Lloyd Vaughan, Phil Monroe, Abe Levitow, Richard Thompson, Emery Hawkins and the incomparable Ben Washam and Ken Harris all made Chuck's great work move great. Act great. Live. They all had terrific range and could handle broad action or subtle acting with equal panache.

Chuck's characters always had a deeper psychology and interactive dynamic than those of his fellow directors. Picture this: a non-Chuck scene showing Daffy angry at Bugs, and Bugs smiling confidently. Now imagine the Jones' version: Daffy's expression says, "I'm seething with hatred for you and I'm thoroughly disgusted with you, you overconfident, smug so-and-so." Bugs expression says, "Seethe all you want, I'm in complete control of this situation, and I'm just going to remain cool while you boil over." Chuck could express all of that in a single drawing.

Genius. Sheer genius.

Stephen A. Fossati - Fan, Friend, Protégé. Executive Producer/Director *Chuck Jones' Timber Wolf*

The first time I met Chuck Jones he was a spry young man of 80 years. In the nearly 10 years that have passed between that meeting and this writing, I have had the extraordinary privilege and honor of working closely with Chuck on a number of projects; including *Mrs. Doubtfire*, a series of six *Looney Tunes* theatrical shorts, a giant screen format animated *Looney Tunes* film and most recently an ongoing series of Internet cartoons (*Chuck Jones' Timber Wolf*).

© Warner Bros.

First row, left to right: Mike Maltese, Chuck Jones, Friz Freleng, Eddie Selzer and Selzer's secretary. Second row, left to right: Ted Pierce, Bob McKimson, Warren Foster and John Burton

Over the course of these many years and these many projects, Chuck (for reasons still unclear to me) chose to mentor and teach me all that he could about animation and directing. His were lessons that could only be learned in many different classrooms — literature, art, music, film, nature, life, self — and not from any single source. His films are extraordinary examples of his art and of his craft. Each is a brief 540-foot glimpse of his talent and of his humor. Collectively they are a summary of his vast interests and perspectives. And while Chuck's films are rich in information of his technique and of his craftsmanship, they were, by far, the smallest part of the curriculum.

Chuck spoke infrequently of film and even less frequently of cartoons. When Chuck spoke about timing (and his was impeccable), he spoke about music. Lessons on writing became conversations about O'Henry, Rudyard Kipling and, of course, Mark Twain. Talk of acting became lessons in psychology. And lessons in drawing (Chuck was arguably one of the finest draftsmen ever in animation), became gentle reminders not to simply look, but to observe and to have fun.

It is impossible for me to adequately relate in a few paragraphs nearly 10 years of seemingly disparate lessons, ranging from the physiology of a frog ("A frog is like a quail plucked clean and slathered in grease."), to the psychology of a coward ("He thinks big and acts small."). To boil it all down, Chuck's goal in directing was believability.

In a very practical sense, believability to Chuck meant that since frogs blink with their lower eyelids, then so too must his frog. Little touches like that were important to Chuck, but the true meaning of believability was deeper and more personal than logic or factual accuracy.

Believability was knowing that the characters you were directing were real. That somewhere Bugs Bunny, Wile E. Coyote and Pepe Le Pew all actually lived and breathed, triumphed and failed and then woke up the next morning to try and do it all again. Believability was knowing that that "somewhere" was inside of himself and inside everyone watching his films.

Chuck Jones was an extraordinary director: not because he

knew how many frames it took for a coyote falling off a cliff to strike the canyon floor below; not because he could capture the precise attitude or expression in a drawing with a single self-confident stroke of his pencil. He was a great director because he was Chuck Jones and because Chuck Jones found humor all around him, because he found joy and inspiration in literature, in music, in art, in life and in himself. Because Chuck Jones truly believed that the characters he was directing were real and because Chuck Jones knew that they, like he or we, were not infallible and that they, like he or we, were simply human.

Martha Goldman Sigall, Ink-and-Paint Department, Termite Terrace

When I first learned the sad news about Chuck, I started thinking about my first recollections of him. Actually, it was my first day at Leon Schlesinger Prods. as an apprentice painter in 1936. During a break, I was talking with Ruthie Pierce when she pointed to a group of the fellows standing in the hallway. She said, "See that tall blond fellow, that's Chuck Jones. He became an animator when he was only 21 years old." Since Ruthie had been at the studio three years, I was impressed with her statement and I thought, "He is sure to be successful in this animation business." But, it never occurred to me to what extent.

Chuck's animation unit was known as Unit A. We got quite a kick out of that because none of the other three units had a name.

The studio employees put on plays written by the employees called The Sketch Pad. We performed for other employees, friends and families. Admission was 25 cents and all the profits went into our Christmas food basket fund for the needy. Chuck wrote one of these plays, entitled *Animators Courageous*. The characters were acted by nine of the men and it was hilariously funny.

Yes, we did have fun in those days in spite of low salaries and poor working conditions. But, after a few years of no salary increases, we decided, as many other studio craftsmen had already done, to become unionized. Chuck was at the forefront of that effort.

I didn't realize it until after we had our guild that the directors and supervisors could not be a part of it. Although Chuck had nothing to gain, he became our leader and very instrumental in the successful formation of The Screen Cartoonists Guild. I have always been grateful to him for all his efforts.

Drawing by Tom Sito

Jerry Beck, animation historian, author and webmaster of Cartoon Research.com

The cartoons of Chuck Jones blew my mind. Like the unseen animator in *Duck Amuck*, Chuck showed us that anything was possible with a pencil. He could give life to a dot or a line or a musical note. We could be as tiny as Mighty Angelo or Joe Glow the Firefly. Or as large as Smidgen (the giant dog in Lumber-Jack Rabbit). He took me everywhere, from Pismo Beach to Planet X.

His passing was such a surprise, and such a great loss, because Chuck was producing new works right up to his last days. Superb limited editions, clever Internet cartoons (*Chuck Jones' Timber Wolf*) — and those

great films and characters — The Frog, The Grinch, Marc Anthony, *"What's Opera, Doc?,"* Wile E. Coyote, Duck Dodgers — playing over and over in rerun, that live in our homes and in our hearts everyday.

Chuck Jones attained a status few animators ever achieve. He became a household word, at least in my household. Jones was the public's recognized personifcation of the Warner Bros. cartoons for the past 30 years. They recognized his films as art — not throwaway pop entertainments, not Saturday morning junk food kidvid — but timeless pieces of classic film. Fresh and alive and as valid today as ever. And they will live on beyond the 24 1/2th century.

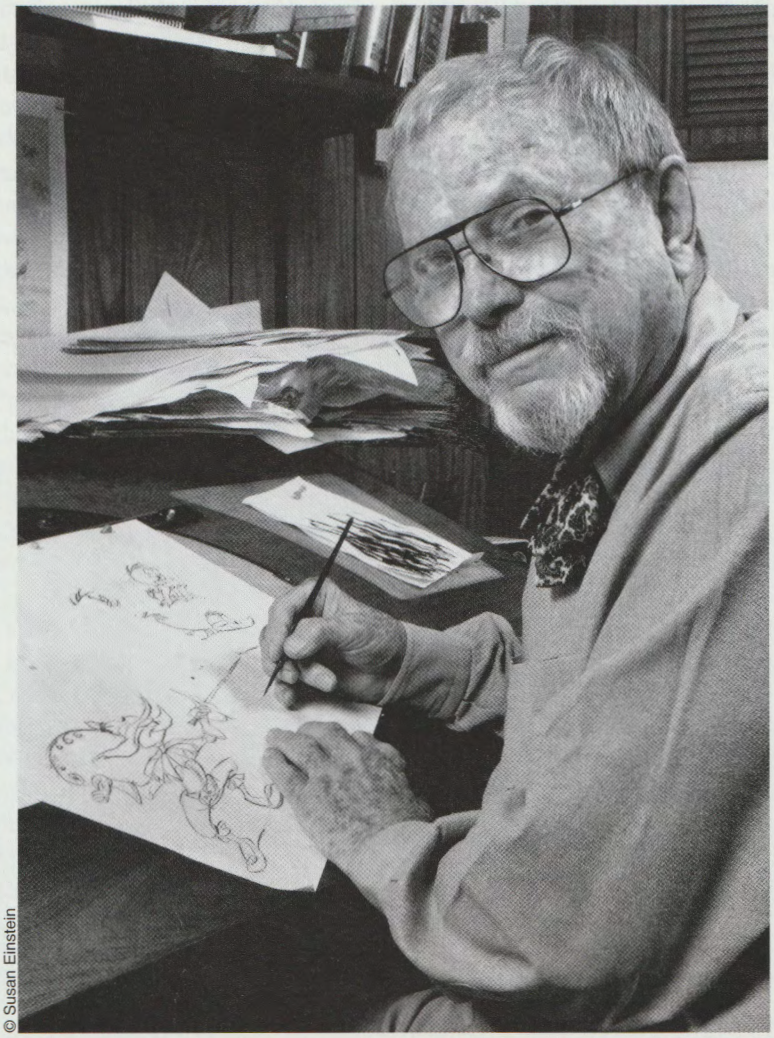
And lest I forget, it was through the works of Chuck Jones that my generation came to appreciate the musical talents Wagner, Rossini, Liszt, Strauss — and Stalling.

He put himself and his desires into every character and situation; he may have produced films in Burbank, but his mind was in Paris, or at the opera; gazing into the future, studying at Pimento University. But he never took a wrong turn at Albuquerque.

Chuck was part of that rare breed of original American animators; cartoonists thrust into making animated films during the 1930s Depression. Like Disney, Jones saw animated film as a medium of artistic expression as well as entertainment. He refused to skew his work toward children, even if he adapted a children's book. He never spoke down to his audience and assumed they shared his experiences and sense of humor. Most did, and those who might not were nonetheless charmed by his drawings, his ideas and his considerable filmmaking ability.

Chuck Jones is gone and will be sorely missed. But his films are permanently wired into our psyche. They were a reflection of who he was and they've become who we are. In a way, we've all become Chuck Jones. A perfectly wonderful point of view, from the mind of a perfectly wonderful man.

Charles Carney, Book Editor, *Daffy Duck for President* and *Warner Bros. Animation Art*



© Susan Einstein

Chuck was indeed the last of his generation of animators, before corporations and accountability and political correctness. This is exactly the appeal of the cartoons; they were the work of defiant toilers having fun.

I was lucky to have had some nice conversations with Chuck, worked with him on a book, wrote his "material" for a video we created for the U.S. Postal Service ("Do you mind if I change a couple of words so it has my sound to it?" he asked me. I acquiesced.) The only reason I bring this up is that those of us who knew him realize now that we are the last generation to actually know the creators of the *Looney Tunes*. We are now responsible for their care taking. It's daunting, but no more so than being shut into a crummy little building with a tiny salary and asked to make cartoons "with lots of jokes in 'em" (Leon Schlesinger).

Chuck Jones did so with style, flair and an underlying anarchy that managed to get past the studio bosses and get to the audience. And he never slowed down or stopped loving his art. For Chuck, art was everything and he never quit trying to get better. In the past few years Chuck paint-

ed watercolors almost every morning before he had breakfast. He was devoted to encouraging young artists and never lost his passion for cartoons. The success of his latest project, *Chuck Jones' Timber Wolf*, is testament to the fact that Chuck never really put down his pencil.

I last saw him about two years ago, and spent about two hours with him. We were interested in developing concepts for a Chuck Jones book and in the course of two hours we came up with about 15 ideas, all Chuck's. He brought out folder after folder of sketches, cleaned up sketches, involving Looney Tunes characters and characters he made up himself. He had acquired the rights to literary projects. At 87, his mind never stopped, nor did his imagination. What wore out first was his body, but Chuck's intellect and sense of curiosity never took a rest. When the meeting was over, my mind was reeling; Chuck had just gotten warmed up.

It's not such a shock that Chuck died, but it is a shock to think of a world void of that particular life.

Linda Jones Clough, Daughter

How can I write something profound, or touching, or interesting, or, perhaps even readable about my dear father? Rimbaud declared, "Language is a cracked kettle upon which we beat music for bears to dance to, while all the while we wish to stir the stars to pity."

© Dean Diaz

Chuck and Linda Jones

But how many times have I heard the Mark Twain quote, "Pity costs us nothing, and is worth it, too."

So much for stirring the stars to pity.

So here are some random recollections of my childhood with Chuck Jones:

I would select a book from among the three or four thousand volumes neatly bursting the wall-to-wall bookcases in all my childhood homes. The game was to give him the title of the book and he would try, almost always successfully, to tell me, verbatim, the first line. Then we would explore the book, or a word in that first sentence would send us to the dictionary, where we would exclaim and examine and explore; a game of mutual entertainment and delight and conversation that could, and usually did, go on for hours, perhaps ending with both of us sitting down with paper and pencils or paint brushes and drawing or painting side by side for as long as we wished.

One of us would select a set of words and the other must discover new phrases: Pull the chess nuts out of the foyer, freep-ups, shrim-plooie (or, a derivative, cra-blooie), trashed-ruck, freak-ittens, or (im)plausible plurals like caribou-bou (3 would be caribou-bou-bou, etc.), elephantiasis, pair-o-keets; or alternative definitions like a wind-up poodle is a dogmatic, people who live on the gulf are Carib-beings, catamount is two cats making love... shaggy dog stories, ending in outrageous puns... original riddles... short stories told in tandem, and in laughter.

"Come on, Linda, let's go for a drive," he would say, and off we would go in the car, always with the convertible top down, with no particular destination, to "converse" about whatever came into our heads. "What comes after up?" we wondered one sunny afternoon as we drove through Griffith Park. "Does everyone see the same color when they see something yellow do you suppose?" How could we ever know? "Let's talk about that." "How many foods do we both love equally and can you describe the taste of an avocado without referring to any other food?" "Why does a horse's armpit smell good and a person's armpit does not?"

"There are no average people, no normal people," he said, "only people. We are all different in that we vary from a norm. We are the sum of our small mistakes, our variations. We develop our own set and they are seen as habit patterns, typical of us."

"Living animals are identifiable by the way they move and they can only move according to their anatomies. You cannot draw something from the outside unless you are thoroughly aware of how the inside works." I learned how to

draw a horse from the inside out and can still do a pretty credible skeleton of a horse.

"If you can't get a half-loaf," he suggested one day, as we drove along Sunset Boulevard, blond hair flying in the wind, "take a whole one. A whole loaf is better than nothing."

"Your turn will always come," he told me, as I waited to turn into traffic on busy Santa Monica Boulevard, during a driving lesson. "You may have to wait a while, but don't push it. I promise you, your turn will always come." He was right.

He could look at life with the eye of an eager and wonder-filled child and inspire me to be one, too. I loved him to distraction. I loved knowing I was his favorite child, his favorite daughter, and, coincidentally, his only child, too.

He told me it took him 25 years of drawing to discover that he had no talent for drawing, but then he couldn't quit because he drew too well.

That peculiar Jonesian twist.

He once told an audience that although he was happy with the outcome, he had originally co-created a baby because he was thinking of going into the baby-oil business. Unfortunately, he said, he could never figure out how to get the oil out of the baby, so he had to keep me.

He adored my three children (Todd, Craig and Valerie) and gathered them into his world of wonder, curiosity and enthusiasm. When he was presented with great-grandchildren, he said he didn't mind being a great-grandfather, "as long as you put a comma between 'great' and 'grandfather'," but it made him feel old to know that his daughter was a grandmother.

Others, much more eloquent than I, are describing the fullness of his work, his friendship, his wit, his intelligence and much, much more. He was, indeed, a renaissance man. I cannot meaningfully add to the outpouring of admiration that fills the world now. But I can remember...

...when I was four years old I asked him how old he was. Although he was, in fact, 29 at the time, he said he was 16 years old and that he would stay 16 until I got to be 16 and then we would grow old together. But he lied. I got to be 17, 18, 19... and now to 64 years old, and he remained 16 in wonder, curiosity and delight for the rest of his life.

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Drawing by Stephen Fossati

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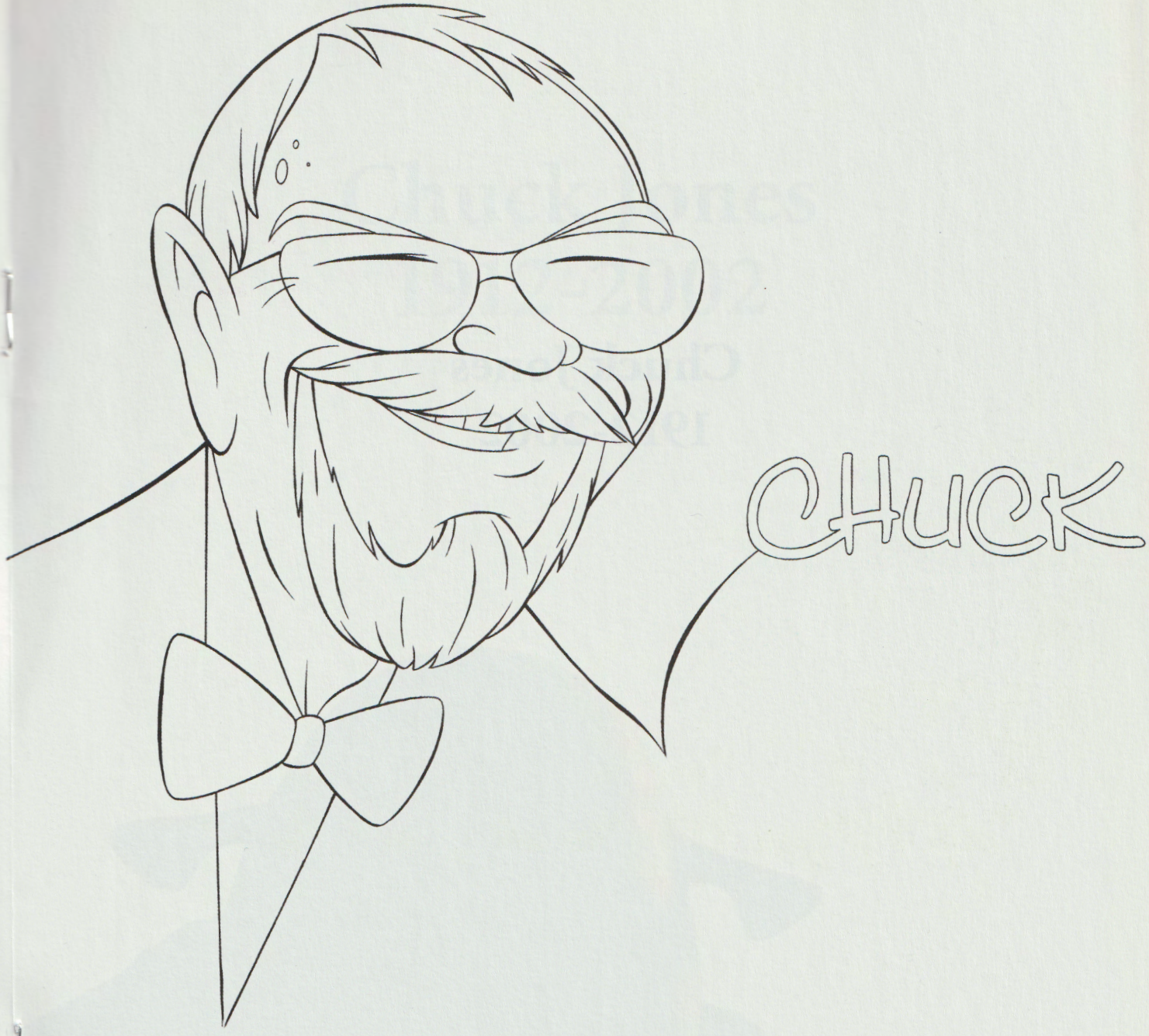

We'll Miss You.

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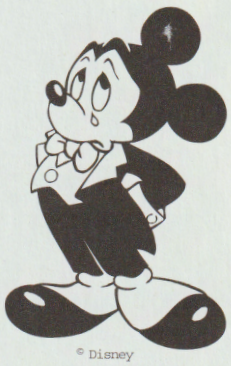
Chuck Jones
1912-2002



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Chuck Jones
1912-2002

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My Friend.
My Mentor.
My Hero.

I will miss you.
Stephen

Drawing by Chuck Jones -- Copyright Warner Bros.

In memory of our great friend
and constant inspiration,
Chuck Jones.

PIXAR
ANIMATION STUDIOS

We are having a two-way motorcade ~~xxxxxxxxxxx~~ Thursday at the Disney Studio. We need a lot of cars to start at each end of Buena Vista and drive slowly back and forth in front of the entrance. If the departure of the non-strikers is somewhat hindered by this maneuver it will be too bad, of course.

Please sign this if you can be out there with a car. If you do not have acar do not sign but be sure to come out with some one who has.

Sign your name after a number. Odd numbers (1-3-5,etc) will meet at Riverside and Buena Vista. Even (2-4-6, etc) will meet at Alameda and Buena Vista.

5:15. Thursday, July 17th.

1. CHUCK JONES
2. [illegible]
3. Rudy Larriva
4. Tey Hartenberger
5. [illegible]
6. PAUL DELANTA
7. [illegible]
8. KEN HARRIS.
9. [illegible]
10. R.T.CANNON.
11. K.K. JONES
12. Phil Monroe
13. [illegible]
14. [illegible]
15. GIBSON
16. GERRY CHINIQUY
17. [illegible]
18. Costa Lefaudeux
19. [illegible]
20. KEITH DARLING
21. BOB MATZ
22. RUDY ZINGLER
23. ROSS
24. Louis Appet
25. Ben Shenkman
26. [illegible]

Left: July 17, 1941 — Disney is on strike, and the artists at Schlesinger put themselves on the line. From *Chuck Amuck* by Chuck Jones; © 1989 by Chuck Jones Enterprises, Inc.

In memory of Chuck Jones

Animator, director, writer, producer, union organizer, picket captain, symbol of the dignity of animation artists.

For his work for the rights of artists as much as his creative achievement, the men and women of animation around the world will be eternally grateful.

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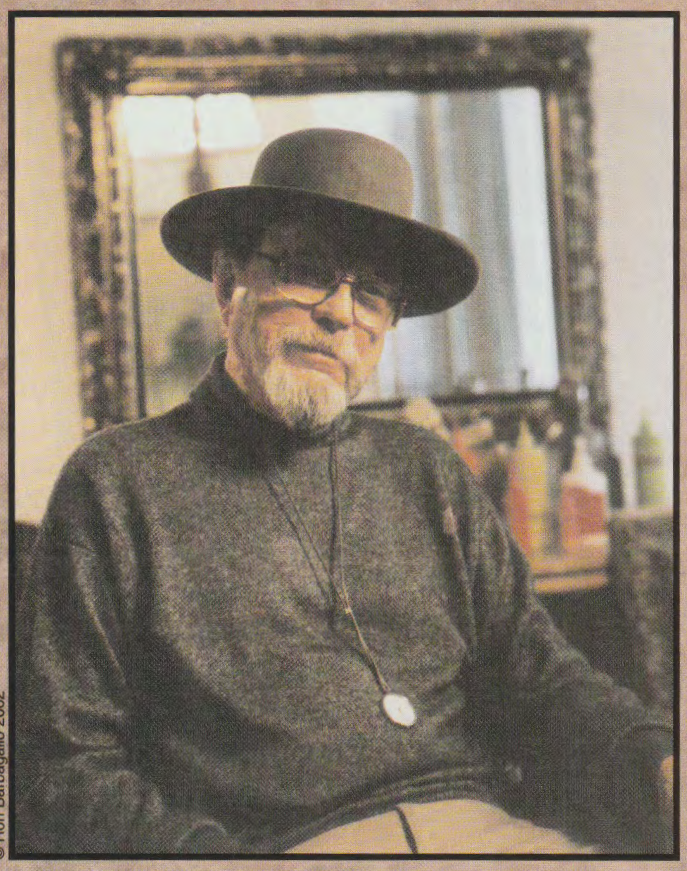

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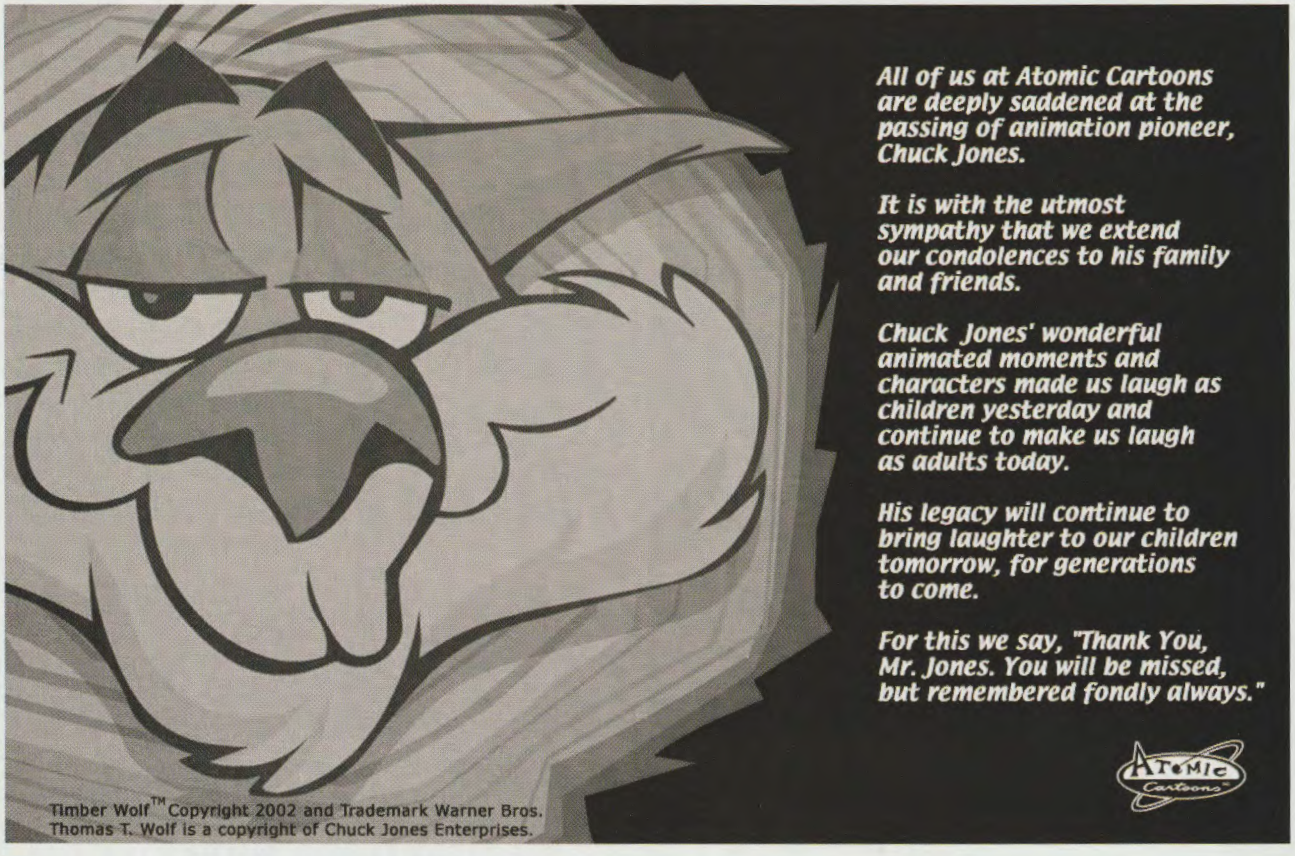
CHUCK JONES

1912 - 2002

With empathy to the Jones family & friends and gratitude to Chuck for his time, his art and his insight.

– Ron Barbagallo


All of us at Atomic Cartoons are deeply saddened at the passing of animation pioneer, Chuck Jones.
It is with the utmost sympathy that we extend our condolences to his family and friends.
Chuck Jones' wonderful animated moments and characters made us laugh as children yesterday and continue to make us laugh as adults today.
His legacy will continue to bring laughter to our children tomorrow, for generations to come.
For this we say, "Thank You, Mr. Jones. You will be missed, but remembered fondly always."
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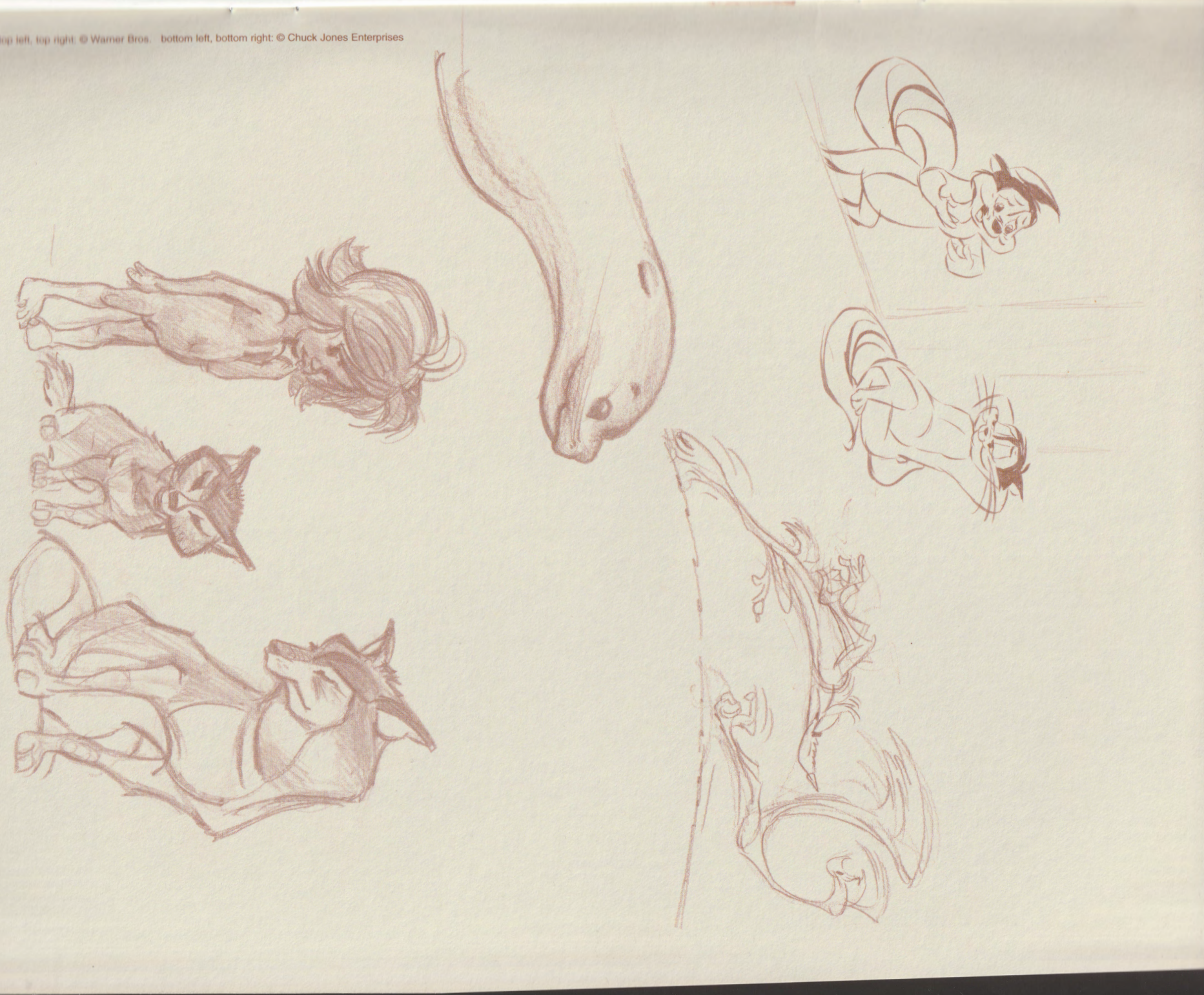

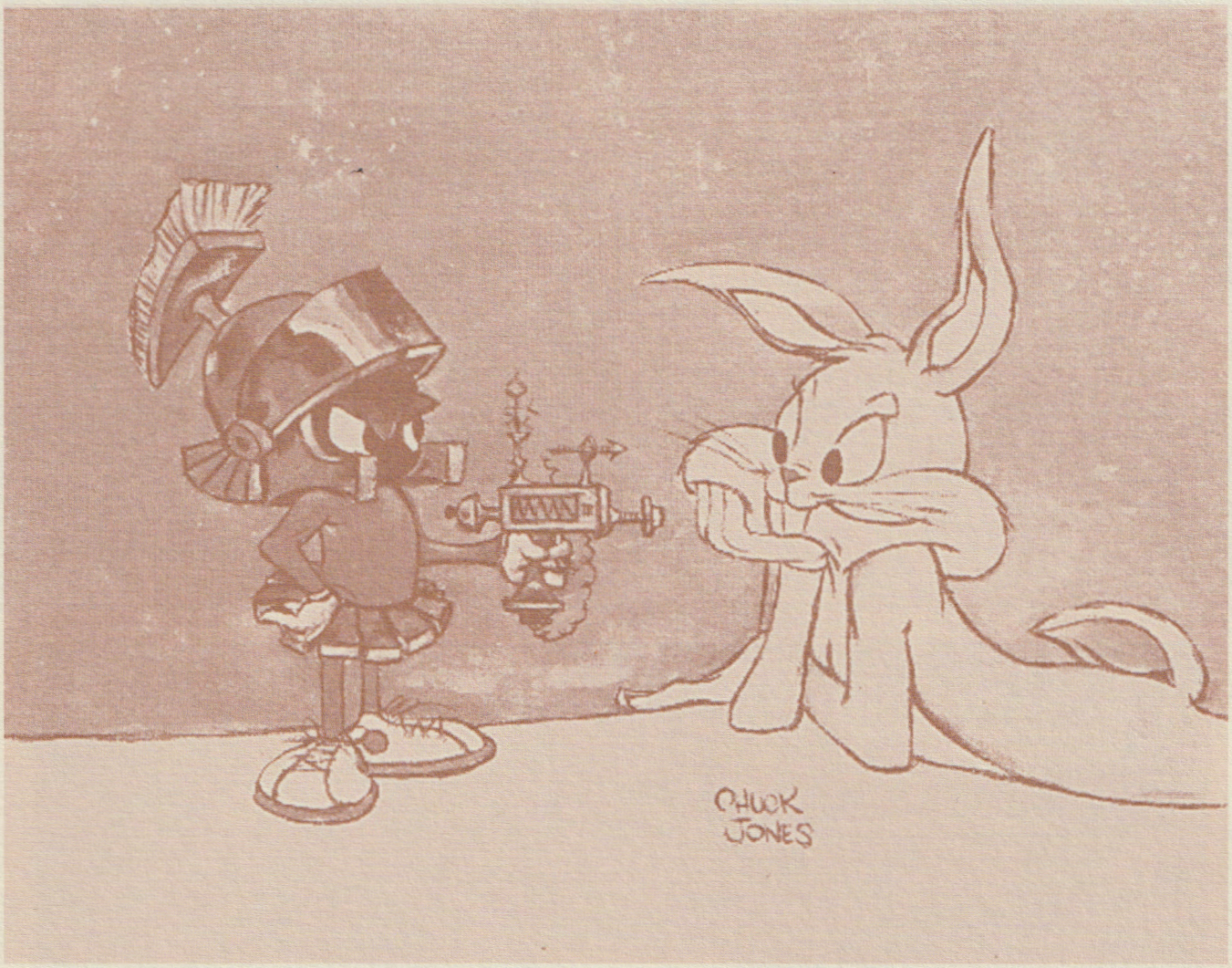

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Rita Street

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"The perfect tribute to perfection in comedy is not immediate laughter, but a curious and instantaneous tendency of the eyes to fill." — *James Thurber*

"Where do we now meet an original nature? And where is the man who has the strength to be true, and to show himself as he is?" — *Goethe*

"We miss you Chuck." — *The Animation Magazine Staff*

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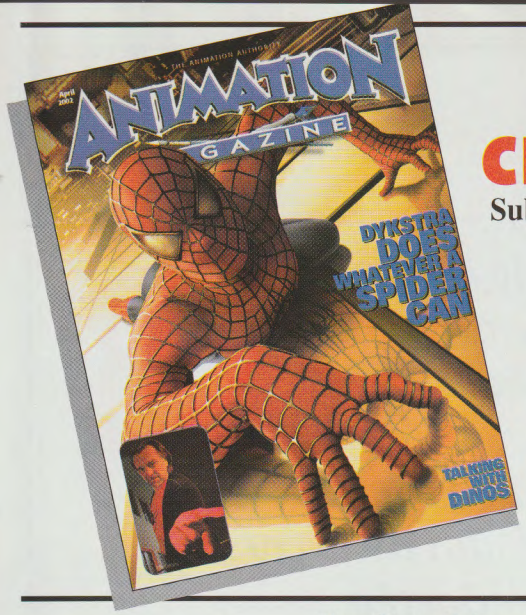

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Feature Film

Volume 16, Issue 4, Number 112 April 2002

Gumby Creator Art Clokey: Low Tech and Proud of it

The beloved green clay boy gets a TV movie and his own Rhino DVD boxed set.

BY BILL DESOWITZ

The wholesome and lovable Gumby is back — again.

And why not? This innocent, naïve, optimistic and exuberant green clay boy has timeless appeal, and will fit right in with today's retro world ruled by the likes of SpongeBob.

A DVD boxed set of collected shorts from *The Gumby Show* premieres April 9 on DVD (Rhino Home Video, $99.95), and, fresh from Gumby and Pokey's successful interstitials last summer on ABC, a new TV movie is in the works for *Wonderful World of Disney*. Plus a new TV series pilot is currently being shopped around: *Gumby's World & Art Clokey*, introducing new episodes and a new format, with creator Art Clokey providing animation lessons for kids.

INSIDE FEATURE FILM

Spider-Man 54

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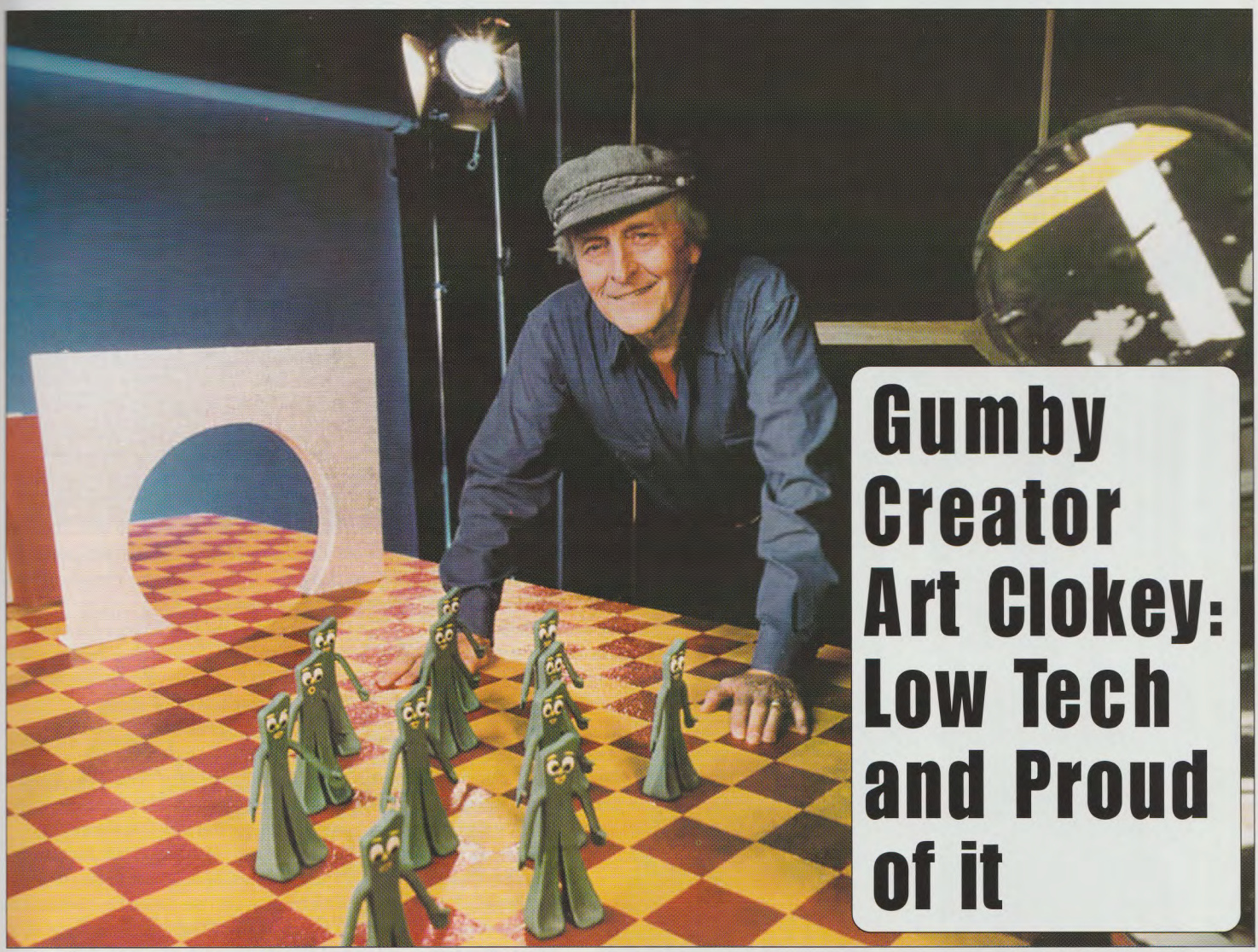
Feature Film

Volume 16, Issue 4, Number 112 April 2002



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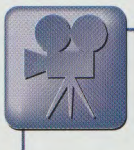

INSIDE FEATURE FILM

Spider-Man 54

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The 80-year-old Clokey couldn't be happier. He and son Joe run a tiny animation studio outside of San Luis Obispo, Calif., called Premavision (love of children in Sanskrit) and are anxious to reintroduce Gumby to a whole new generation. They've already been told that Disney wants a *Who Framed Roger Rabbit?* concept combining animation and live action, with minimal CG for interaction with real people. However, the Clokeys have insisted that they digitally scan the clay characters, and, if Disney opts for a new series, it must then be all clay animated, which Clokey still has a hand in and does the old-fashioned way.

"I only like working with clay and stop motion," Clokey insists. "It's already real. You're getting the personalities of the animators. Every movement of clay or puppets is affected by the heartbeat or nervous exposure of the artist. It's like handwriting — a signature. And clay has deep appeal to young children. Clay has been in our systems for thousands of years. It's ingrained in our consciousness."

Gumby has always been about love of children and his influence is widespread, from the works of Will Vinton to John Lasseter. Yet Clokey never intended to get into animation. While attending USC's graduate cinema program in 1951 under the tutelage of Yugoslav montage artist Slavko Vorkevich, Clokey experimented with clay animation purely for economic reasons. The result was *Gumbasia*, featured on the DVD set, along with several other experimental short films. It's a precursor to the music video in which animated clay shapes and other forms collide with colors, all set to jazz. The title refers to the clay soil in Clokey's native Michigan, and served as the genesis for Gumby.

A few years later, while tutoring the son of Fox Producer Sam Engel, Clokey was invited to screen *Gumbasia* for Engel at the studio. He absolutely loved it and invited Clokey to create a TV concept with clay. After experimenting with different forms, Clokey came up with Gumby, inspired by a unique friend of his father's. Engel financed the pilot, which was sold to NBC for a Saturday morning slot. However, Gumby first premiered on the *Howdy Doody* Show in 1956.

"Gumby was really an act of love," Clokey suggests. "Engel was interested in improving children's programming at the time and even bowed out after the pilot, leaving me in charge." The shorts about innocence and life lessons were first tested as bedtime stories on Clokey's two children.

After a brief two-year run, NBC dropped the very popular *Gumby Show* during a scheduling shakeup, allowing Clokey and wife Ruth, who ran their Glendora, Calif., animation studio, to buy back all the rights. The series resurfaced with new episodes in the late '60s in syndication, but not before Clokey was invited by the Lutheran church to animate a new series, *Davey and Goliath*, with a more overt religious tone.

Gumby dropped out of sight in the cynical '70s, but reemerged in the late '80s once again with 100 new episodes after Eddie Murphy spoofed the green clay boy on *Saturday Night Live*. More recently, it was recycled on Nickelodeon.

Joe Clokey believes the first 42 episodes stand out for their unique style and unselfconsciousness. "For the first time, you'll be able to view *Gumby* in order and witness its evolution over the years."

The elder Clokey emphasizes that "we are headed for disaster if we don't take care of our kids." To him, Gumby's the ultimate babysitter. "That's why Gumby resonates for new generations. They come up to me all the time and tell me that they *love* Gumby."

Clokey, though, is adamant about maintaining Gumby's purity. In fact, he held back in the merchandising of his creation until the demand by parents was too large to ignore. In its first year on the market in 1966, the Lakeside Toys doll sold more than 12 million copies. New merchandising plans are already in the works in the U.S. and Japan.

In terms of animation, Clokey won't tolerate much CG tampering, and has already rejected turning the franchise into a traditional cartoon. "I was approached by Hanna-Barbera in the late '70s, who offered me $200,000, but I respectfully said no. Like CG, traditional animation is too stylized, too artificial. The bottom line is Gumby's clay. You get the satisfaction of seeing clay come to life. It's like playing God."

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Crouching Spider, Hidden Superhero

Sony Imageworks artists discuss animating the world's most famous webmaster.

When asked about the significance of Columbia Pictures long-awaited *Spider-Man* live-action feature, opening nationwide May 3, Producer Laura Ziskin told *Animation Magazine Online*: "Every visual effects film pushes the limits to enhance the filmmaking. We never could have made this film in such a way that there is a seamless blending of live action and CG until now." To delve further into the CG artistry of *Spider-Man*, directed by Sam Raimi and starring Tobey Maguire as the angst-ridden superhero and Willem Dafoe as the villainous Green Goblin, *Animation Magazine* Editor Bill Desowitz spoke with three of the principal filmmakers at Sony Imageworks in Culver City, Calif.: Visual Effects Supervisor John Dykstra (*Star Wars*), Animation Supervisor Anthony LaMolinara (*Stuart Little*) and Lead Character Animator Spencer Cook (*Hollow Man*).

AM: What were the challenges in animating Spider-Man?

Dykstra: First of all, the character wears a mask, so body language is the primary tool for signaling emotion and cognizance. As a result, we needed to not only give Spider-Man the animated character a personality with an emotional thread, our character had to have the same personality as the actor. And that's subtle stuff: the way a person walks, the way they hold their heads, how they carry their shoulders. All these personality issues had to be taken into consideration for both Spider-Man and the Green Goblin – who also wears a mask. Ultimately it's a tough challenge.

The other issue, of course, is taking a character, which is human, and doing superhuman things with him. Tobey created Spider-Man's personality in terms of the transition from normal human emotion into this superhero emotion. And we used those transitions to give us the personality the character is going to have when he leaps 30 feet in the air. The interesting thing for me is that Anthony and his artists were really responsible for interpreting Tobey and Willem's body personalities into the virtual character that sometimes supplants them in the film. Willem, who does yoga, is very flexible and very lithe, and he has a way of moving that was very much a component of the animation.

How we see the Goblin flying on the glider all stems from the content that Willem gave us when he got on that thing and struck a pose. He was terrific — he was better than the stunt guys. The stunt guys got on the glider and were awkward, even the guys who had dance training, because it was a machine and it bounced around in different directions. Willem got on and focused on the personality of the Goblin and actually used the machine much more effectively – like a surfer or a skateboarder, like it was an extension of his own body.

LaMolinara: The challenges are first based in animating something that's believable. We tried to do things to make it look like this character could somehow have the strength to do that sort of stunt and react to things in that way. That was the basic difficulty in animating Spider-Man.

AM: How did you achieve this?

LaMolinara: We brought in Cirque du Soleil performers. They were very good for reference. Motion capture is good for crowd scenes, which is used for this film, but not for character animation. How do you capture superhuman movements from a human? The other approach

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was trying to do wire work like in *Crouching Tiger, Hidden Dragon*, but that felt too mechanical. We were trying to reach a movement fit for Spider-Man, and one of the biggest influences for me was a drawing that Glen Keane did for *Tarzan*. It's where he's in his crawling position, and I really liked that pose.

One day we were in the screening room looking at a test with Producer Laura Ziskin, and I said Spider-Man should move like a man but kind of like a spider, and everyone said, 'That's it.' We knew we had the right movement to try and mix man and spider; to move in a stealth fashion yet be able to jump.

***AM* : How did you prepare for this, Spencer?**

Cook: I got a bunch of tapes together of animals that I thought would be appropriate. I looked at references of primates jumping and swinging or wall-crawling. I looked at lizards, frogs and, of course, spiders. Although, I didn't look at spiders so much for the theatrical mechanics of positioning Spider-Man's arms and legs or pulling against gravity. There was just an element of spider movement that I mixed in a little bit with the wall crawling.

For the actual movement mechanics, I found that the salamander has this sort of way of reaching out with the right arm and the left leg coming up at the same time that was interesting. Then I also went out to a park over here in Culver City with our coordinator [Liz Hitt]. I climbed this huge chainlink fence and she videotaped me from different angles.

Doing that helped me understand how difficult it really is to climb up a perfectly vertical surface. It gave me a sense of the strength and power that you would need to do that, and then by looking at the tape and the different angles, I got an idea of the kinds of positions Spider-Man's body needed to be in.

***AM*: What about the emotional aspects?**

Cook: I basically approached it from the point of view that this is a normal high school kid and this power has come to him in unexpected ways. So, he's not really prepared. There are parts of the movie where he's not used to doing these things. He's very inexperienced. We looked at a lot of gymnasts: how they flip, how they run, how they jump, how they swing around bars. The thing that becomes really clear right away is that those guys are trained. And that's not who this character is in the movie. He's not trained to do any of those things.

We wanted Spider-Man to be a little rough around the edges. Like when he flips, he needs to reorient his body a little to be safe, or he needs some extra momentum to go further.

***AM*: This was basically Raimi's vision?**

Dykstra: Yes. When Spider-Man's new at this, he's awkward and tentative about his abilities. As he becomes more mature, not only as a human being but as this superhero character, he becomes more facile, and that's an important arc to create. We started out with Tobey very buff and very capable, and Sam came in and said, 'You know, I really want more of an awkwardness to this because he's gotta learn.' It was Sam's focus for us to create this interesting arc of performance.

***AM*: What about creating a virtual New York City?**

Dykstra: The trick was to get enough detail so that the buildings appear to have been filmed; in terms of motion blur, and that spectral grain that you have in real outdoor photography and lens flare —not just flare from the sun, but the buildings themselves have flare. And then there's the gradation between the flare and the normally exposed stuff where the textures fall away. Probably

the trickiest part of this is not so much putting things in all the places where things should be but getting the dirt, getting the anomalies that exist in the real world integrated into the scene.

***AM:* And yet it's the humanity of Spider-Man's story that makes it all work, right?**

Cook: The interesting and the most challenging thing, from an animation standpoint, was incorporating the little subtle visual cues that this is a human character. That was one of my goals in the details of the animation. He's doing such fantastic things throughout this — things that no human can do — but for the audience to accept that this is an extension of the actor and the character, it was important to add in human moments that made sense.

***AM:* Like what?**

Cook: Like the way he twists when he jumps and how he has to orient himself to a point in a particular direction when he's jumping. The wall crawling is another example of that. Spider-Man may be doing a very sort of surreal kind of crawl, but there are moments that I tried to include when he pauses for a second to look over his shoulder [at his next landing]. That's a moment that needs a lot of subtle detail in the way that he looks and the way that he turns his head so that it reads as a human.

Animation Supervisor Anthony LaMolinara

Lead Character Animator Spencer Cook

Visual Effects Supervisor John Dykstra

Photos by Michael Kalla

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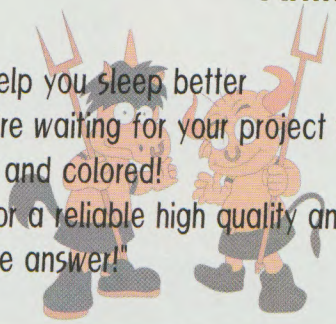

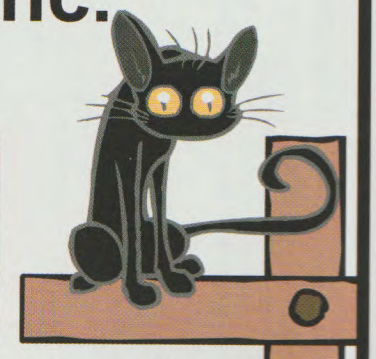

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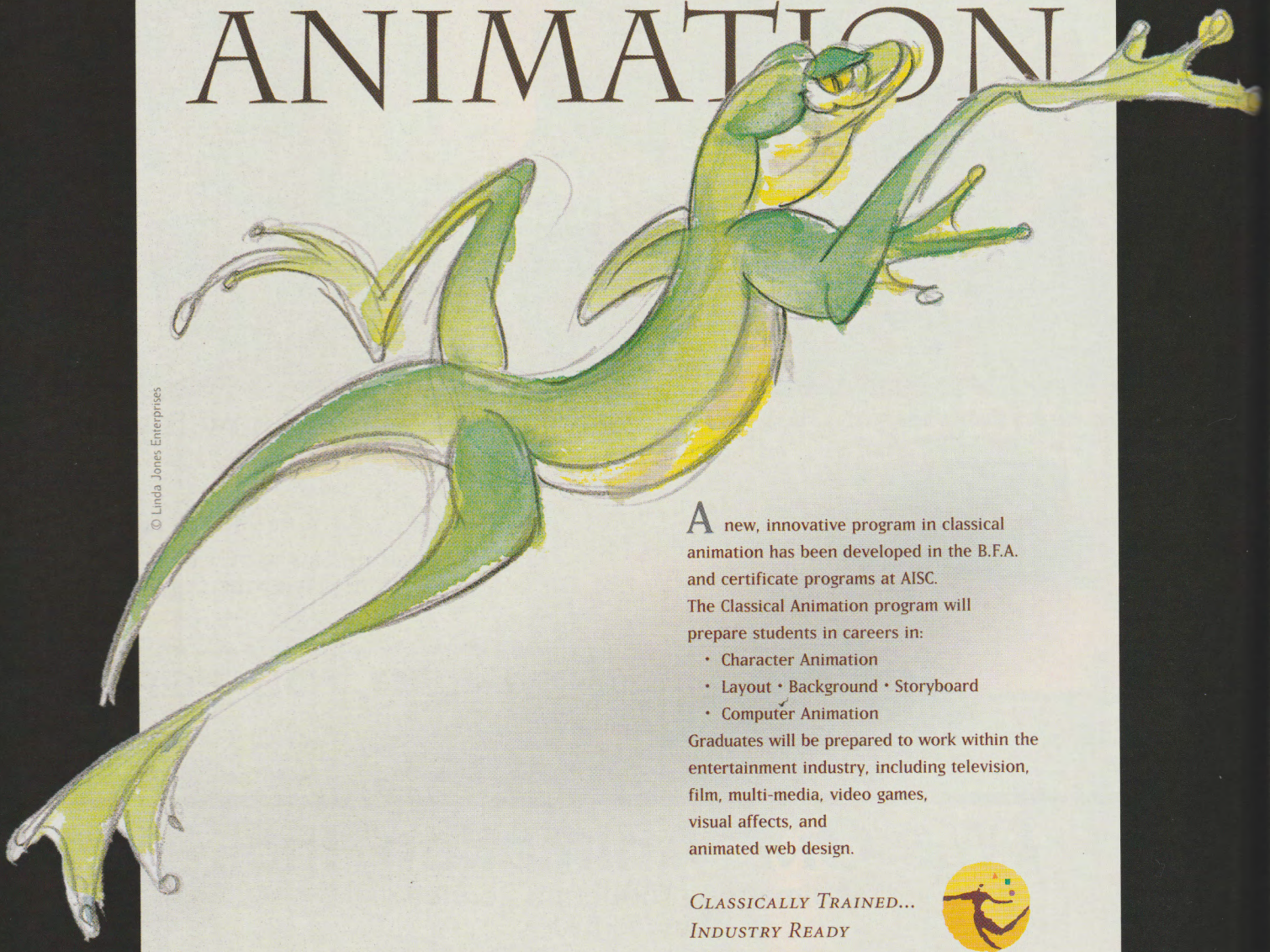

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3D/Visual FX ANIMATION

Volume 16, Issue 4, Number 112

April 2002

Talking with Dinosaurs: Animation on Dinotopia

BY RITA STREET

When you think about it, there are some wonderful ironies behind the making of Hallmark's mega-miniseries, *Dinotopia*, especially when it comes to the integration of CG dinosaurs into live-action footage. This six-hour made-for-TV event is all about the adventures of two troubled kids who discover the lost continent of Dinotopia, a land where humans and talking dinosaurs live in peaceful harmony. Well, at least until the T-Rex arrives.

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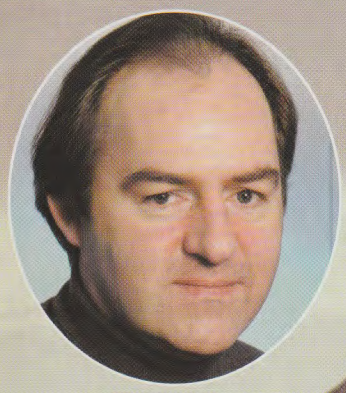

Alec Knox

Michael Eames

Quentin Miles

Quentin Miles
(supervising animator, Zippo)
The 2D to 3D Jump:

"I had upwards of 15 years experience as a traditional animator before I made the jump to 3D. There's really a long period of time when you feel you don't know anything. You have to change your mindset and I think it takes about six months to do that; about six months before, you're thinking of all those buttons as a pencil. Then it becomes second nature. I guess it's sort of like learning to drive a car. It takes a certain amount of time before you stop looking at the bonnet and just drive."

the two-year-long battle some 75 humans based at London's Framestore CFC waged to make those CG dinosaurs play nice with filmed background and foreground plates and you've got a mental conundrum. For more than 1,000 shots, animators and technicians had to figure out ways to make author/illustrator James Gurney's fantastic world appear plausible; to make the obviously unreal appear marvelously realistic.

"One of the challenges of combining CG with live action," says Animation Director Michael Eames, "is to get the audience to subconsciously accept that the CG is really there. You're trying to present your animation within the live-action environment so you have to be sensitive to the look of that environment. If you were to put a Tex Avery-type animation into that, you wouldn't buy it. It's all a question of degree. We're constrained by the live-action environment, therefore there are limits to how much we can exaggerate an action. However, that doesn't mean that we approach the animation in a different way. The principles of animation still remain the same."

Not unfamiliar with creating the fantastic and making it believable (*Merlin, Arabian Nights*), Framestore CFC's artists already knew how to "walk" with dinosaurs (the BBC's *Walking With Dinosaurs*), but riding *and* talking with them, was another matter. Charged with leading an eight-member team into the tricky realm of humans dialoguing with dinos, Quentin Miles supervised animation on Zippo, an academic Stenonychosaurus who speaks 17 human and Saurian languages and serves as the boys' guide.

"I was asked to take on the role because I have some of the same physical characteristics as Zippo. I'm tall and I'm gangly," confides the gregarious Miles who also explains that animators usually get cast to create movements for characters that are similar to their own body types. "It's a lot like live-action acting. You tend to produce a certain type of animation based on your own experience of moving and being."

To create Zippo, Miles and the team studied both animal and human references. They looked at studies of bird and bird-like creatures, but they also took time out to enjoy British comedies from the '50s and '60s like *The Ladykillers*, *School for Scoundrels* and *Passport to Pimlico*.

"Zippo is a character out of the late 19th century, very mannered, but hyperactive as well. I took a lot from the voice track, the work of Lee Evans, but some shots lent themselves more to comedy. So I looked to the performances of Alec Guinness and Alastair Sims, who offer a wonderful mixture of irony and slapstick."

In one scene, the new arrivals teach Zippo to play Ping Pong. Miles explains that although he was able to easily tap into the comedic timing for this shot, he was challenged by the use of a prop. "We had to do quite a few tests for that one; getting the speed of the returns right and how Zippo should hold his paddle. One thing that helped was the decision early on to give Zippo three fingers and a thumb rather than an entire hand. It goes back to the days of Mickey Mouse. Basically you can do anything with three fingers, so why create the extra work of animating five? It's also easier to see hand gestures with three fingers. It actually looks more realistic, as five tend to get in the way."

Realistic discussions were much more of a challenge yet, here again, Miles relied on his experience as a traditional animator (see sidebar p.62) to inform his work. "Talking animals are all about body language. Lip syncing is — more than you would think — about moving the entire body. If you watch a newscaster, they bob their heads or jerk their heads on certain notes. If you animate without even moving the mouth — by concentrating on the whole body — you're already in business. In close-ups, you have to do what I call 'the head dance.' Animation is visual music. You have to listen to the music to make the dance convincing. Even if it's just somebody talking that we all recognize, you have to focus on the body before you add the facial expressions."

To avoid the visual break between live-action and synthetic elements — in this case, actors riding dinosaurs — the team ventured into the unknown. Instead of battling with live-action data collected during motion capture, Framestore CFC technicians decided to try an approach that had only been considered in theory.

First, plastic formas were created to represent the backs of various dinosaurs. Depending on the scene, a specific forma was installed on a motion-base rig and a leather saddle was strapped on for the actor or actors to ride. As Supervising Technical Director Alec Knox explains, "Each creature had a life-sized form, or back, created with a saddle element — which didn't look very comfortable to ride – and underlying all that, the support was painted blue so that we could key in the CG dinosaurs to the live-action riders."

Motion data obtained from pre-animated sequences was then fed into the computer controlling the rig so that the live-action motion was identical to the animated motion. "Instead of working a rig and then animating to fit that motion — which causes all sorts of production nightmares," says Eames, "our approach was to generate the animation first and then process that data into the ride simulator.

"We found that often, we had to tone down our animation when it was transposed back into the real world in this way. Our animators tended to be very exaggerated with their dinosaur movements, but when that data was fed into the rig it would exceed the physical limits of the machine. So, in a sense, we had a natural governor for the amount of movement that would be safe for a rider."

With the exception of the physical restraints imposed on animation by the "Ride Rig," Framestore CFC CG animators relied entirely on the laws of traditional animation to make their live-action/3D mix appear real. Eames, who worked on *The Lost World: Jurassic Park*, felt no compunction to make *Dinotopia* saurians adhere to paleontological stan-

Zippo playing Ping Pong

Overlander

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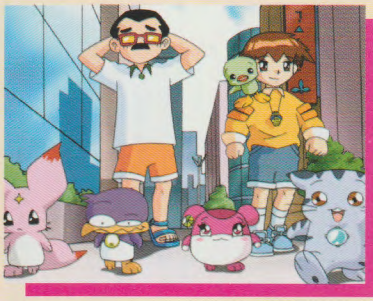

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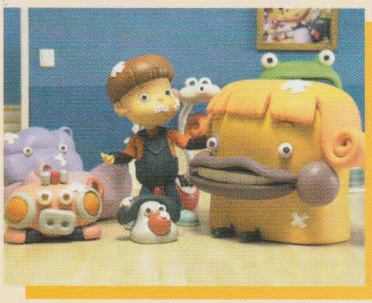

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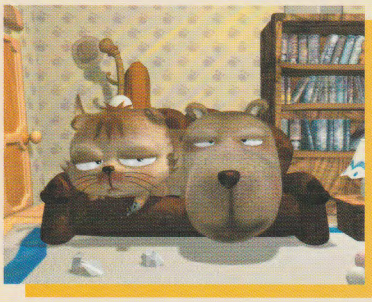
8



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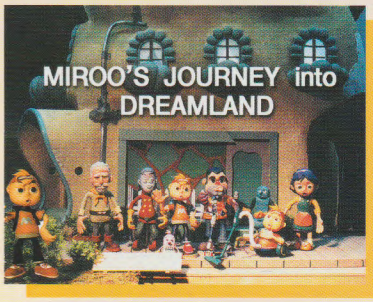

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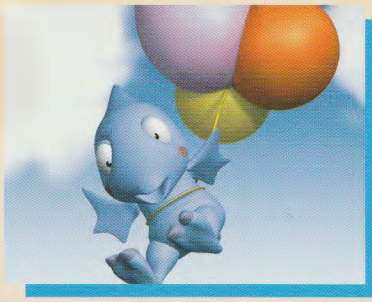

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12

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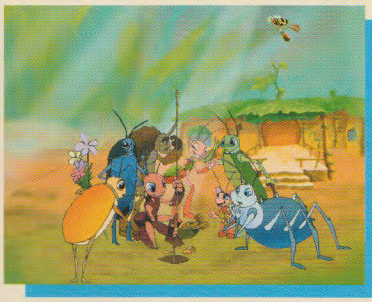
17



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Seal of Excellence Winner: e-on software's Vue d Esprit 4

BY BIJAN TEHRANI

Since landscape creator packages were introduced to the market, they've offered artists the ability to create both still and animated backgrounds. Most of these programs have the ability to create very realistic animation for sky, water and vegetation. But background artists have had trouble learning these complicated packages. Even when packages claim to offer easy to use interfaces, there's still a steep learning curve.

I installed Vue4 (which also works on the Macintosh platform) on a Dell Precision 530 Workstation with an nVIDIA card in order to benefit from the OpenGL option. After I opened the software, I logically went to 'New' to start a scene, and then had the option of selecting among several tablets for different types of landscapes. The icons on the buttons and around the screen were all very clearly related to the creation procedure. If, after creating a range of mountains, you wish to add water to the scene, the 'water' button is clearly marked and adjusting its location is quick and easy using the move tool in the quad view. The same ease of use is true for atmospheres, sunlight and other features you might wish to add.

When creating terrains, you have the option of selecting a landscape in the editor or modifying the default landscape. If you select the landscaping editor, you're given a 3D view and a brush. Moving the brush over your 3D terrain is easy. Simply click with your right mouse button to rotate. You can use the left mouse button to create hills, canyons, dunes, icebergs and even lunar surfaces. The program is 100% visual, and because the main camera view shows the scene already fully rendered and shaded (complete with lighting and realtime animation), you're able to see what you're creating as you go. It is very close to sculpting in realtime. These features alone make using Vue4 worth the price.

After adding the terrain you can go to the terrain properties and add the material. Again, you're able to instantly view the results in the camera window. After selecting the material, you can right click to edit. The same concept applies for all other features such as adding vegetation. You can either add generic vegetation to the scene or select from a library of available presets. Just double-click on the picture of the plant you're interested in, and it's automatically added to the scene.

Another problem I've had with other packages concerns scaling and positioning of the objects — it's always been difficult to find the object you want in the scene and position it properly in relation to the camera. With Vue4 I found this wasn't a problem because the selection tool makes it easy to keep track of exactly where your object is. You can also rotate or scale your object up or down while you're selecting it and the camera window's realtime view ensures you're getting exactly what you want.

I did notice a few limitations while using the software. Although Vue4 allows you to import objects you've created in other packages such as Poser 4, trueSpace, 3ds max, LightWave and Maya, only in Poser 4 are you able to import an entire scene. Other similar packages offer better options for importing and exporting total scenes to and from packages such as 3ds max, Maya and LightWave. Also there is also only one level of Undo and the online help doesn't provide an index or a complete description of the tools in the package.

The software's animation tools have the same ease of use as the modeling tools and are available at different levels depending on how complex you want the animation to be. Some levels of dynamics and physics laws can be added to the objects, so that when creating a path for an object (like a plane flying among the hills or a car driving on a road), the movement looks real. Of course, you still have the control to globally change the animation.

I strongly recommend Vue4 to those who want an easy yet powerful package for landscape creation, but hope the next version has full support for other common industry animation packages.

www.e-onsoftware.com

Rating *****

Seal of Excellence of *Animation Magazine*

Our Rating System * Lousy ** OK *** Good **** Very GOOD ***** *Animation Magazine*'s Seal of Excellence

Photo by Leon Barber

HP Poster Design Winner Tony Lew and HP Marketing Manager, Molly Connolly.

HP: The Power to Animate

BY BIJAN TEHRANI

Hewlett-Packard has made great inroads in the digital animation field by overcoming most of the existing challenges for Linux workstations. Jeff Wood, product marketing manager, HP Personal Workstations, explains that one of the most interesting success stories in this arena is the ongoing HP and DreamWorks relationship. The two companies established their alliance after HP helped DreamWorks with the completion of *Shrek*. Four months before the film was released, HP delivered more than 40 HP Netserver lp 1000r systems that enabled the studio to meet its production schedule.

Engineers from HP's graphics labs developed enhancements to Linux software to help power DreamWorks' proprietary animation software, ToonShooter. This tool was essential to the production of DreamWorks' upcoming animated film, *Spirit: Stallion of the Cimarron*, which was created on more than 200 Linux-based HP workstations and servers. The two companies have publicly announced their alliance to move forward with the development of more pioneering technologies for the entertainment market.

HP offers a wide range of workstations to answer the needs of animators and digital artists. Starting with the entry Intel Pentium 4 powered HP Workstation x1100 to the mid-range HP x2100 to the ultimate single or dual Intel Xeon processor HP x4000, major animation production houses, small animation studios and independent animators can easily find an HP system that matches both their budget and performance expectations. Not only do these systems come with the choice of Microsoft Windows 2000 Professional or Red Hat Linux 7.1 operating systems, but each offers a wide range of graphics cards from professional level 2D to extreme performers like the nVIDIA Quadro4 900 XGL and 3Dlabs Wildcat III 6110.

If you're in the market for a workstation with DVD authoring and writing capabilities, check out the HP DVD+RW/CD-RW drive and HP's digital video production bundle. When you buy an HP Workstation x1100, x2100 or x4000 you can add HP's digital video production bundle for an extra $299. This includes an ADS Pyro Platinum DV card, Adobe Premiere 6.0, Adobe GoLive 5.0, Sonic DVDit!, LIGOS Technology GoMotion, Sonic Foundry and Sound Forge XP — a value of more than U.S. $1,700. When combined with the HP Workstation x1100, the DV bundle delivers a full, turnkey production and animation solution at an entry-level price.

The company's platform of tomorrow is the HP Workstation i2000 with Intel Itanium processors and support for HP-UX, Linux and Windows XP. HP also has systems in development based on the next generation Intel Itanium processor. These systems promise even greater performance at much lower price points than previous Intel Itanium processor-based systems.

HP has been a leader in 3D workstation graphics, innovative solutions and close customer and software vendor relationships. Considering the enthusiasm and the knowledge of its engineers, creators and management, HP will be supplying artists with the power to animate for years to come.

HP's x4000 Linux-based machine

HP Workstations Power Animators of the Future

Hewlett-Packard recently organized a national poster competition based on the theme "The Power to Invent in Realtime." Tony Lew, a student at The Art Institute of Seattle, was named the national winner, receiving a HP workstation x1100 complete with a DV production bundle and an HP Photosmart digital camera.

Hewlett-Packard has a long history of working with the Art Institutes system, one of the largest providers of private post-secondary education in North America. As of fall 2001, Art Institutes' 40 primary campus locations in 26 major cities with approximately 39,000 students were equipped with more than 2,000 HP Workstations.

Jeff Durosko, national director of public relations for Art Institutes says, "Contests like this and the annual HP/Saytek/Art Institutes National SIGGRAPH Animation Contest allow our students the opportunity to compete and to show their work to industry leaders at trade shows, and to a wider audience through postings to the Hewlett-Packard DCC website." Check out the contest entries and winners at: www.hp.com/go/dcc.

NAB 2002 Booths to Visit

BY BIJAN TEHRANI

* **BOXX** hardware will demo its HDBOXX, an uncompressed nonlinear HD editing and compositing system for Windows 2000. This system supports all HD and SD formats, including 16:9 aspect ratio and 2K film (2048x1556) resolution. BOXX will also be highlighting new versions of 3DBOXX and RenderBOXX.
Booth S2329

* **Vicon** will be demonstrating its motion capture system, Vicon 8I, as well as introducing Vicon iQ, a product that provides a unified software application for seamless data handling from capture to animation, including automatic software routines for intelligent interpretation of multi-character motion. A primary benefit that iQ delivers is the automatic processing of tough multi-character moves that involve close interaction.
Booth S5127

* **Media 100** will show 844/x, its new full digital system for content design, which delivers rapid visual effects with high quality pictures and audio. 844/X allows artists to design using many layers of high-res imagery. This is an entirely new platform and architecture.
Booth L14418

* **Avid** will make several announcements for both of its core business areas — broadcast and post — as well as its Workgroups & Storage group. Avid Unity LANshare, a low-cost Ethernet-based shared media system, offers broadcasters the speed and flexibility of a nonlinear production environment. Avid will also introduce the NewsCutter v3.0 system, which includes enhancements such as interoperability with iNews products, new web publishing features and XP model support for DV 50. Avid will also offer the first major preview of the Macintosh version of Avid Xpress DV v3.
Booth L13200

* **Sonic Solutions** will show its DVD production systems for the Microsoft Windows, UNIX and Apple Macintosh computer platforms. These products include DVD Creator and Scenarist for high-end interactive commercial DVD title releases, DVD-Audio Creator for mastering the DVD-Audio format, DVD Fusion and ReelDVD targeted towards independent film DVDs and Sonic's DVDit! and MyDVD for the consumer market.
Booth S7233

* **Softimage** will demonstrate its latest version of Softimage|XSI, v2.0. This release is a fully integrated 2D/3D compositing and interactive rendering toolset based on mental ray v3.0 technology. It also offers hair/fur dynamics simulation and realtime shaders.
Booth L13200

* **Alias|Wavefront** will demo the very latest version of its 3D package Maya, Maya on Mac OS X, Maya RTA and mental ray for Maya, along with the recently launched Maya Personal Learning Edition.
Booth S3438

Other booths to visit:

Adobe Systems Incorporated	Booth S6927
Apple Computer	Booth L14400
Boris FX	Booth S3933
Discreet	Booth S4409
IBM	Booth L20151
Microsoft	Booth L16501
Pinnacle Systems	Booth S6927
Pioneer Electronics	Booth S3320
SGI	Booth S5418
Sony Electronics	Booth L18207, L515
Sun Microsystems	Booth S5437
Ulead Systems	Booth L14459
2d3	Booth S4533

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Send resume, reel, names and phone numbers of 3 references, screen credits; portfolio of work to include figurative work, animation-related development work; layout, background, character design, etc. and SASE to:

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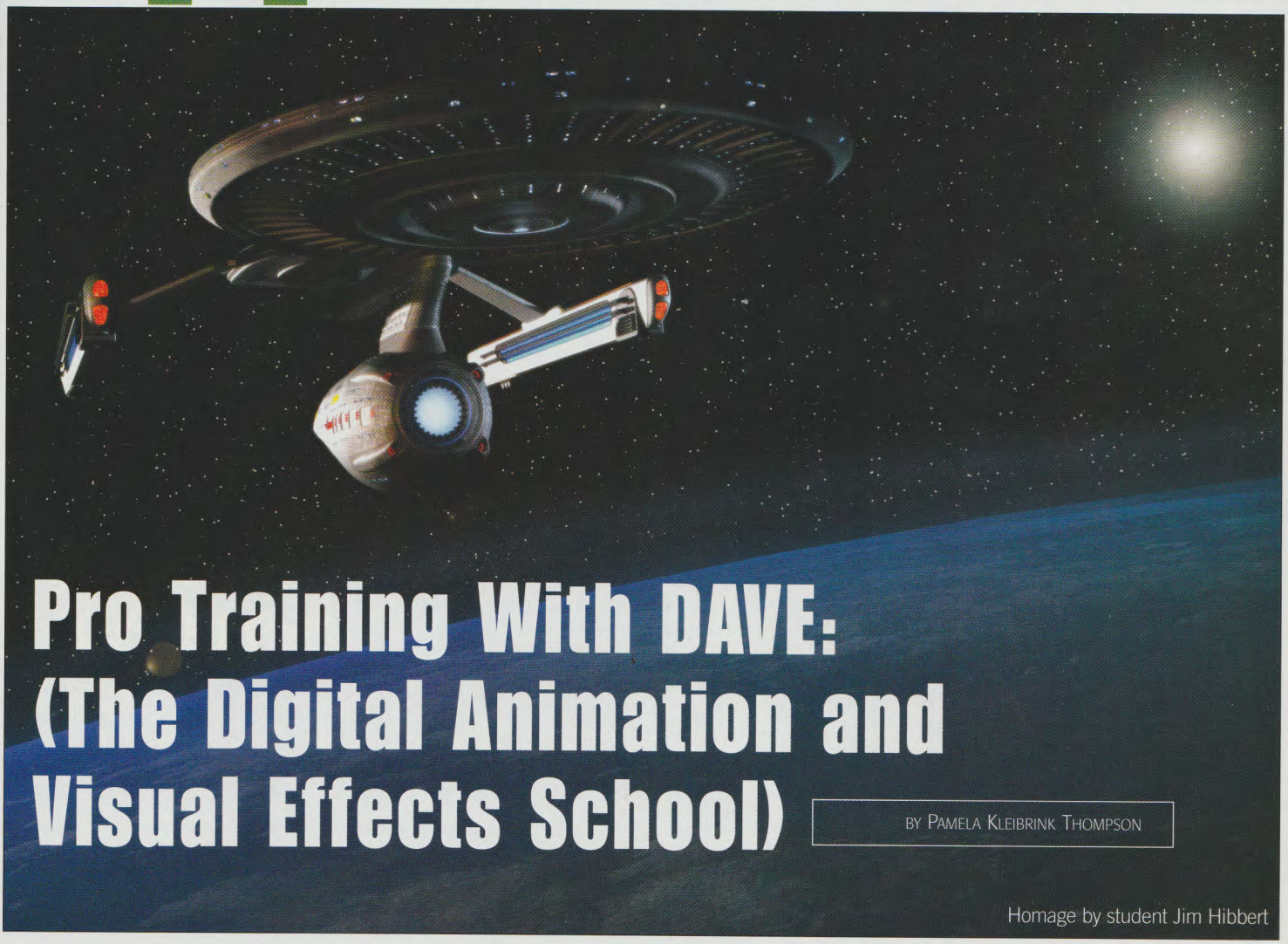
Opportunities IN ANIMATION

Volume 16, Issue 4, Number 112 April 2002



Pro Training With DAVE: (The Digital Animation and Visual Effects School)

BY PAMELA KLEIBRINK THOMPSON

Homage by student Jim Hibbert

While working as a visual effects supervisor at Foundation Imaging, Jeff Scheetz viewed a ton of pretty unacceptable demo reels. "Despite a great deal of effort, the reels showed a terrible lack of direction and an unrefined skill set," remembers Scheetz. "Even tapes I got from animation school graduates usually failed to demonstrate any of the qualifications most facilities need. I could not find a school that consistently produced qualified entry-level animators.

"So, I started one that does."

In 2000, Scheetz founded the Digital Animation and Visual Effects School, a.k.a. DAVE in Orlando, Fla., to provide technical training and employable skills for people who want to become visual effects artists and animators. The DAVE School offers complete immersion in the art and science of computer animated special effects with extensive practice under a staff of professionals currently working in the field.

Says Scheetz, "By placing students in a professional setting, with the proper tools and expert instruction, we have designed a program that simulates actual production experience. Every lesson plan is based on objectives faced by professional animators on a daily basis. Because of this, the DAVE graduate is uniquely qualified for entry-level employment at any company specializing in computer animation and visual effects."

To ensure that attendees get personalized attention, the private DAVE School limits enrollment to 25 students per class. The teacher/student ratio is 1:10 and each group has an additional lab assistant. Students attend classes five days a week, five hours a

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Festivals and Markets 80

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day, and, at the conclusion of 1,200 hours of instruction over associates degree in Digital Animation and Visual Effects. The $24,500 tuition includes all textbooks, equipment rentals and materials, and the school works with student loan vendors who can provide tuition financing.

In the computer lab, workstations are set up in groups of four to encourage teamwork and creative collaboration. Each workstation offers a dual 800MHz Pentium II with 1GB of RAM and a Video Toaster NT Edit system. Guest speakers and instructors make presentations in a 30-seat lecture theater equipped with a 5.1 channel surround sound system and a top of the line video projector. DAVE facilities include an Ascension magnetic motion capture system housed in its own studio.

Students gain on-set production experience by working on school shoots in the sound stages and on the back lot of Universal. Though located on the grounds of Universal Studios, Florida, the DAVE School is not affiliated with Universal Studios. However, each student is issued an annual pass that grants them access to the theme parks during operating hours.

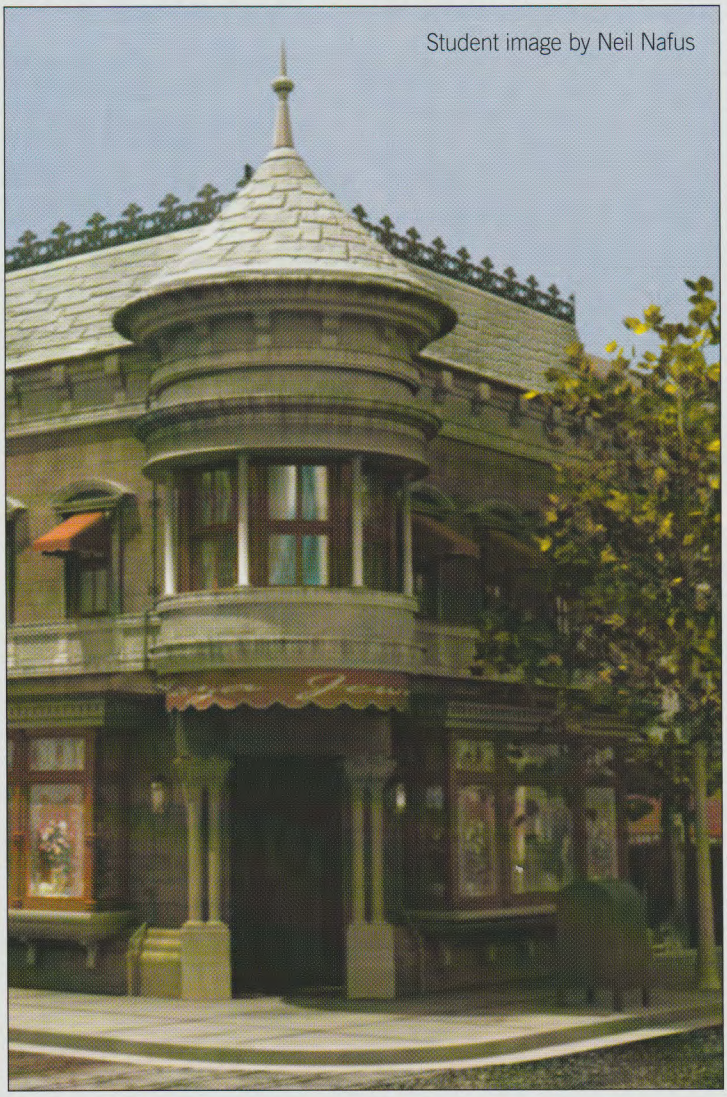
The curriculum is divided into three, 16-week-long program blocks. During the first program block, students learn about the history of visual effects and are introduced to Newtek's LightWave 3D, a popular program used in creating effects for film, television and games, and Adobe Photoshop, the image manipulation program for painting and texture map preparation.

The second program block includes a course on traditional visual effects techniques. Experienced craftsmen demonstrate the creation of miniatures, puppets, matte paintings and use of motion control cameras. Students learn how to draw storyboards as well as experiment with commercially available storyboarding software. They are introduced to effects animation in LightWave (particle systems, lighting tricks, etc. to create energy effects, including fire, water, lasers and explosions). Students also learn how to build computer models.

Attendees then learn about character animation, starting with simple two-and four-legged walk cycles, advancing to emotionally driven character performances. This course also focuses on facial animation including lip sync and eye-lines. Compositing, or the combination of photographed and animated elements, is taught using eyeon's Software's Digital Fusion and Newtek's Aura. Students also gain practical experience with split screens, color correction, matting and basic rotoscoping, wire removal, blue screens, motion tracking (using boujou) and virtual sets.

During the third program block, students are prepared for the workplace. A course on the business of visual effects gives them an understanding of the practicalities of movie making such as budgets, schedules, labor costs, contracts, unions and client relations. The final project requires students to prepare a budget and shooting plan based upon a script provided by the instructor.

A course on employment strategies includes information about animation and visual effects companies and how to identify employers who match the student's particular career goals. Resumé building, networking with professionals, interviewing skills, employment options including self-employment opportunities are also addressed.



Student image by Neil Nafus

Finally, students produce a 2-5 minute live-action class project which is shot on location and on the Universal Studios back lot. Each project is designed to feature many visual effects shots that must be merged with live-action footage. Students are assigned specific tasks, based on their individual strengths.

This project is added to their class work to form individual demo reels. As the culmination of everything learned at The DAVE School, the demo reel highlights the employable skills of an entry-level artist. Upon graduation, students may continue to use the facilities free of charge to produce personal work for their demo reels.

In addition to the individual demo reels, the school produces a master videotape that features work samples from every student who wishes to participate. Copies of this tape are provided to the top 25 employers of visual effects artists or animators. After each class's graduation, a representative of The DAVE School visits these employers and pitches the students' various skills. The school also maintains a web-based job board that can be accessed only by graduates.

"As an animator, producer and recruiter, I have a unique appreciation for what it takes to succeed in this field," says Scheetz. "Working with industry colleagues, I have created lessons and exercises based on actual work assignments that are designed to give students a powerful command of the current tools used in effects production."

As practical training is now more important than ever due to the competitive nature of the effects job market, Scheetz notes his school's emphasis on deadlines. "It's not just about how good you can make a shot look," he says. "but how quickly a shot can be turned around."

With this in mind, students are often given the opportunity to work with some local production companies. In fact, DAVE School attendees recently worked with A&S Animation to produce mocap work for a video describing how airbags function for The Automotive Coalition for Traffic Safety. Because of this on-the-job training, Scheetz believes graduates of the DAVE school are the most skilled and best-prepared grads ever to enter the visual effects workforce.

Admissions: Prospective students must have a high school diploma or equivalent and be 18 or older. Students under 18 must provide written consent of a parent. No previous animation experience is needed, but prospective attendees must have experience with computers and the Internet. A strong desire to become a professional computer animator is a must. The school can accommodate wheelchairs and is ADA compliant.

For more info call 407-224-DAVE or check out www.daveschool.com.

Pamela Kleibrink Thompson is a recruiter, career coach, curriculum consultant and columnist. She frequently speaks at schools and national conferences on career and work related issues.

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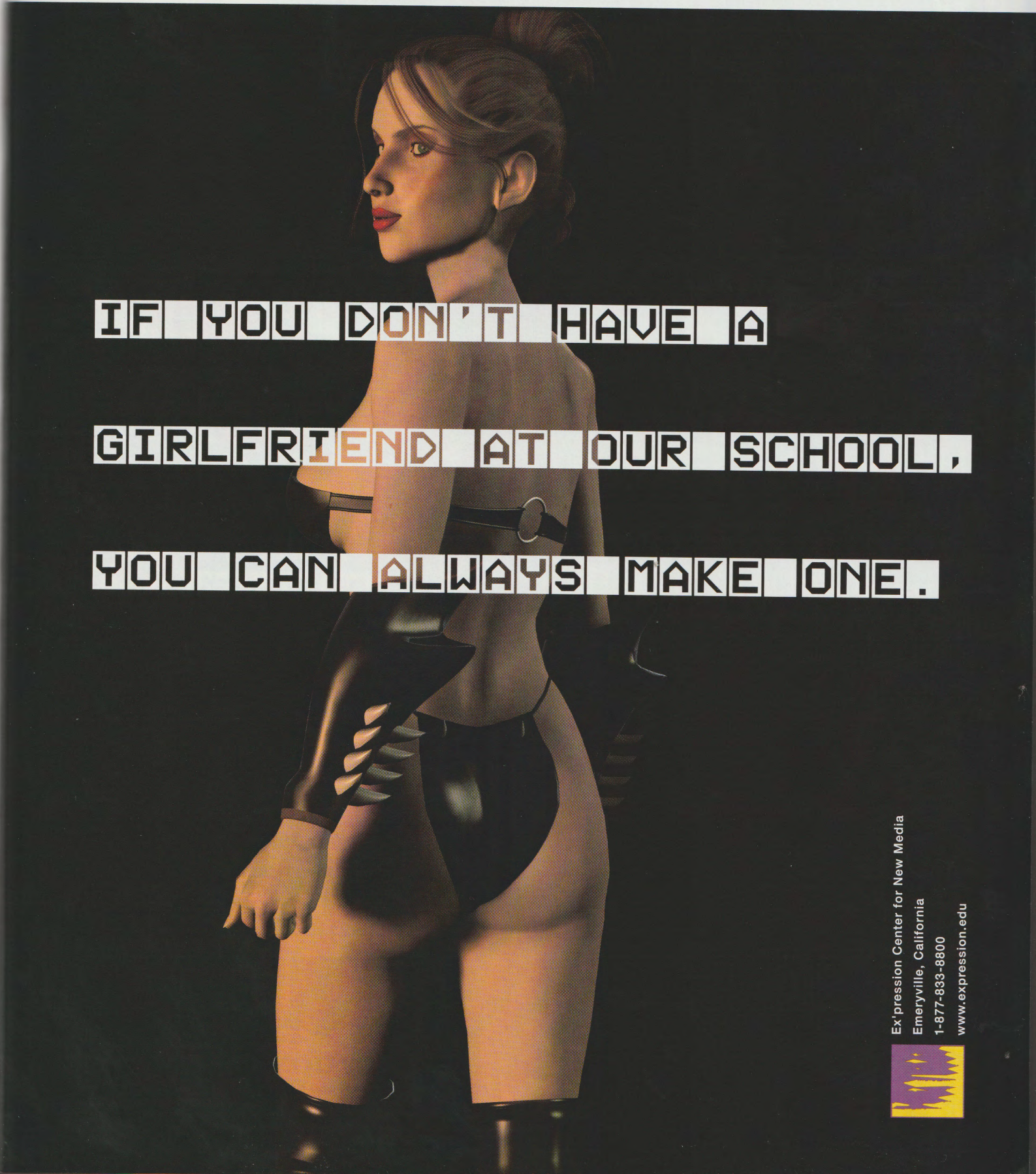

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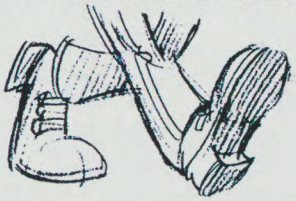

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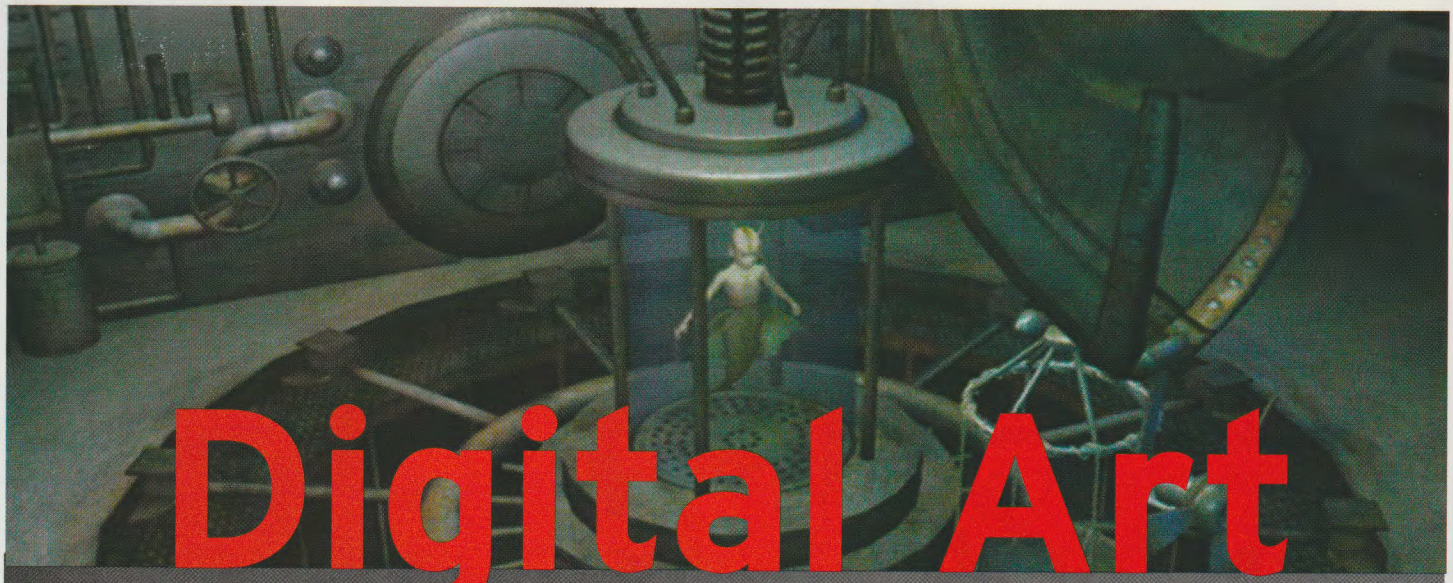

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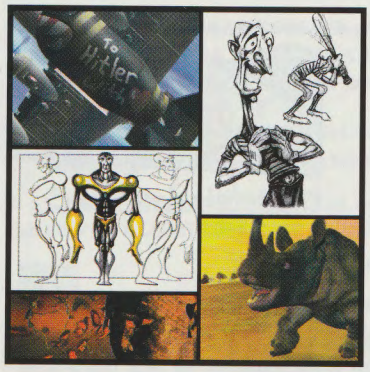

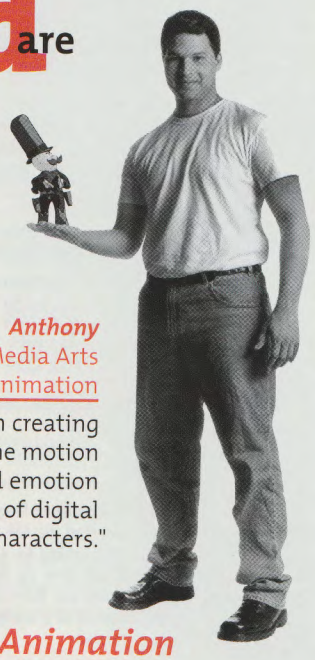

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Cast:	The Rock, Michael Clark Duncan, Kelly Hu, Peter Facinelli

Synopsis:
World Wrestling Federation (WWF) sensation The Rock stars as *The Scorpion King*, a spin-off of *The Mummy* feature film series based on the character first introduced in *The Mummy Returns*. Inspired by the legendary Egyptian warrior, *The Scorpion King* is set 5,000 years ago in the notorious city of Gomorrah, where an evil ruler is determined to lay waste to all the nomadic peoples of the desert. The few remaining tribes, never allies, must unite or perish. Knowing their enemy relies on the visions of a sorcerer, they hire a skilled assassin, Mathayus (The Rock), to eliminate the visionary. After infiltrating the enemy camp, Mathayus discovers that the sorcerer is in fact a beautiful woman (Kelly Hu). Rather than eliminate her, he takes her deep in to the desert badlands, knowing that the ruler's henchmen will stop at nothing to rescue her and bring her back. Seriously wounded in the ensuing battle, Mathayus must find the strength to lead his scrappy band of allies back to Gomorrah for a final confrontation.

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The Christmas Orange
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Silverwing
Based on the internationally, best-selling youth novel by Canadian author Kenneth Oppel, Silverwing is a coming of age story full of mythic imagery and adventure. This 13-episode dramatic serial focuses on a teenage bat's quest for redemption and identity amidst the escalating tensions of inter-species conflict. Silverwing is slated for Canadian broadcast in spring 2003 on Teletoon as a 13-part serial aimed at kids 8 to 12 years old.

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Volume 16, Issue 4, Number 112 April 2002

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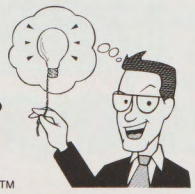

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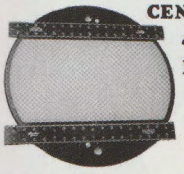

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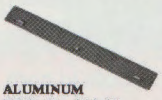

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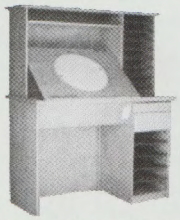

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VEAF: Vancouver Effects & Animation Festival	April 1	Vancouver, Canada	www.veaf.com
The Investment Capital Conference	April 4	Los Angeles	www.lava.org
California SUN Int'l Animation Festival	April 4-6	Northridge, Calif.	818-382-4545
35th Annual WorldFest-Houston	April 5-14	Houston	713-965-9955
NAB 2002	April 7-11	Las Vegas	202-429-5350
Taos Talking Picture Festival	April 11-14	Taos, N.M.	505-751-0637
Palm Beach Int'l Film Festival	April 11-18	Palm Beach, Fla.	561-689-2888
MIP-TV 2002	April 15-19	Cannes, France	www.miptv.com
Cartoons on the Bay	April 18-22	Positano, Amalfi Coast (Italy)	www.cartoonsbay.com
San Francisco Int'l Film Festival	April 18-May 2	San Francisco	415-561-5022
Internet World Spring 2002	April 22-26	Los Angeles	800-632-5537
Streaming Media West	April 23-26	Los Angeles	www.streamingmedia.com/west
Cartoon Creativity-Cartoon Master Halle	April 25-27	Halle, Germany	www.cartoon-media.be
Animated Encounters	April 25-28	Bristol, U.K.	www.animated-encounters.org.uk
FanimeCon 2002	April 26-28	Santa Clara, Calif.	www.fanime.com
Pittsburgh Comicon	April 26-28	Pittsburgh	814-467-4116/410-560-7100
Sakura con	April 26-28	Everett, Wah.	253-535-2395
The Nordic and Baltic Animation Festival Fredirkstad	May 1-5	Fredrikstad, Norway	www.animertedager.no/main.html
48th International Short Film Festival	May 2-7	Oberhausen, Germany	www.kurzfilmtage.de
Kid Power	May 5-8	Orlando, Fla.	800-882-8684
Annual Dallas Video Festival	May 15-19	Dallas	214-428-8700
Kalamazoo Animation Festival International	May 17-19	Kalamazoo, Mich.	www.kafi.kvcc.edu
E3 2002	May 23-25	Los Angeles	703-925-1566
ShowBiz Expo West	June 1-3	Los Angeles	323-653-8053
Annecy Int'l Film Festival and Market	June 3-8	Annecy, France	www.annecy.org
Licensing 2002 Int'l	June 11-13	New York City	203-882-1300
Broadcast Asia 2002	June 17-21	Singapore	www.broadcast-asia.com

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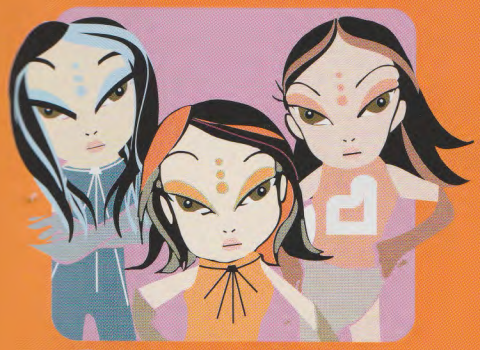

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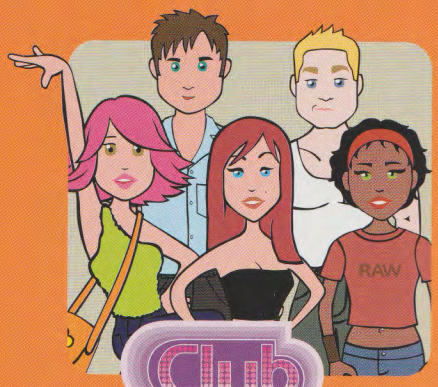

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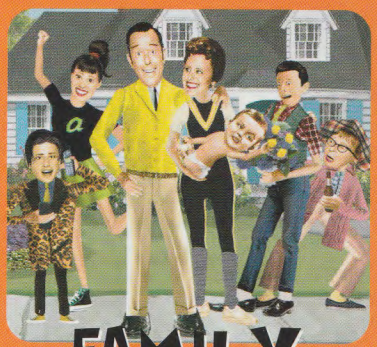

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